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MILTON’S COUNTRY RESIDENCES.

AMONG the “visits to remarkable places” which throw a charm over our imagination, and carry us back to that period of “other days” when the good and the great struggled for political liberty,—Sir William Jones’ visit to Milton’s cottage, ought not to be forgotten.

“I set out (says Sir William Jones) in the morning, in company with a friend, to visit a place where Milton spent part of his life, and where, in all probability, he composed several of his earliest productions. It is a small village, situated on a pleasant hill, about three miles from Oxford, and called Forest Hill, because it formerly lay

contiguous to a forest, which has since been cut down. The poet chose this place of retirement after his first marriage; and he describes the beauties of his retreat in that fine passage of the 'L'Allegro:'

'Strait mine eye hath caught new pleasures,
 Whilst the landscape round it measures;
 Russet lawns and fallows grey,
 Where the nibbling flocks do stray;
 Mountains on whose barren breast
 The lab'ring clouds do often rest;
 Meadows trim with daisies pied,
 Shallow brooks and rivers wide;
 Towers and battlements it sees,
 Bosom'd high in tufted trees.

* * * * *

Hard by, a cottage chimney smokes,
 From betwixt two aged oaks.'—&c.

"It was neither the proper season of the year, nor time of the day, to hear all the rural sounds, and see all the objects mentioned in this description; but, by a pleasing concurrence of circumstances, we were saluted, upon our approach to the village, with the music of the mower and his scythe; we saw the ploughman intent upon his labour; and the milkmaid returning from her country employment.

"As we ascended the hill, the variety of beautiful objects, the agreeable stillness and natural simplicity of the whole scene, gave us the highest pleasure. We, at length, reached the spot where Milton, undoubtedly, took most of his images: it is on the top of the hill, from which there is a most extensive prospect on all sides. The distant mountains that seemed to support the clouds; the villages and turrets partly shaded with trees of the finest verdure, and partly raised above the groves which surrounded them; the dark plains and meadows of a greyish colour, where the sheep were feeding at large; in short, the view of the streams and rivers convinced us that there was not a single useless idea or word in the above mentioned description, but that it was a most exact and lively representation of nature. Thus, will this fine passage,

which has always been admired for its elegance, receive an additional beauty from its exactness. After we had walked with a kind of poetical enthusiasm, over the enchanted ground, we returned to the village.

“The poet’s house is close to the church; the greatest part of it has been pulled down, and what remains belongs to an adjacent farm. I am informed that several papers, in Milton’s own hand, were found by the gentleman who was last in possession of the estate. The tradition of his having lived there is current among the villagers; one of whom shewed us a ruinous wall that made part of his chamber, and I was much pleased with another, who had forgotten the name of Milton, but recollected him by the title of “The Poet.”

“It must not be omitted, that the groves near the village are famous for nightingales, which are so elegantly described in the ‘Il Penseroso.’ Most of the cottage windows are overgrown with sweet-briars, vines, and honey-suckles; and that Milton’s habitation had the same rustic ornament, we may conclude from the lark bidding him good morrow

‘Through the sweet-briar, or the vine,
Or the twisted eglantine,’

for it is evident he meant a sort of honey-suckle by the eglantine, though that word is commonly used for the sweet briar, which he could not mention twice in the same couplet.”

Such is the graphic description left us by an accomplished scholar, in a letter to Lady Spencer, dated from Oxford, Sept. 7th, 1769.

The tradition that Milton did reside at this beautiful and beautifully retired village, is indeed general; though some of his biographers doubt the fact. Madame du Bocage, in her entertaining *Letters concerning England*, relates, that visiting in June, 1750, Baron Schutz and lady, at their house near Shotover Hill, “they shewed me

from a small eminence *Milton's house*, to which I bowed with all the reverence with which that poet's memory inspires me."

Another spot, undoubtedly hallowed by the great poet's residence, is the small cottage at Chalfont, St. Giles, four miles from Beaconsfield in Buckinghamshire. Here Milton found a refuge during the Great Plague of London.

Miss Mitford, in her charming *Recollections of a Literary Life*, 1852, (Vol. i., p. 45) thus describes the cottage, and the approach to it from Beaconsfield:—

"The road wound through lanes still shadier and hedge-rows still richer, where the tall trees rose from banks overhung with fern, intermixed with spires of foxglove; sometimes broken by a bit of mossy park-paling, sometimes by the light shades of a beech-wood, until at last we reached the quiet and secluded village, whose very first dwelling was consecrated by the abode of the great poet.

"It is a small tenement of four rooms, one on either side the door, standing in a little garden, and having its gable to the road. A short inscription, almost hidden by the foliage of the vine, tells that Milton once lived within those sacred walls. The cottage has been so seldom visited, is so little desecrated by thronging admirers, and has suffered so little from alteration or decay, and all about it has so exactly the serene and tranquil aspect that one should expect to see in an English village two centuries ago, that it requires but a slight effort of fancy to imagine ourselves the blind old bard, still sitting in that little parlour, or sunning himself on the garden seat beside the well. Milton is said to have corrected at Chalfont some of the sheets of the *Paradise Lost*. The *Paradise Regained* he certainly composed there. One loves to think of him in that calm retreat,—to look round that poor room and think how Genius ennobles all she touches! Heaven forefend that change in any shape, whether in embellishment or of decay, should fall upon that cottage!"

PRIOR'S CHLOE.

IN *Southey's Common-Place Book*, 1849, (p. 403) is the following note:—

“I heard my eldest brother say—Her name [Prior's Chloe] was Miss Taylor, that he knew her well; and that she once came to him in Dean's Yard, Westminster, purposely to ask his advice. She told him, ‘Sir, I know not what to do. Mr. Prior makes large professions of his love; but he never offers me marriage.’ My brother advised her to bring the matter to a point at once. She went directly to Mr. Prior, and asked him plainly, ‘Do you intend to marry me, or no?’ He said many soft and pretty things: on which she said, ‘Sir, in refusing to answer, you do answer. I will see you no more.’ And she did see him no more to the day of his death. But afterwards she spent many hours standing and weeping at his tomb in Westminster Abbey.”

This is evidently an extract from some older authority. Southey has neglected to tell us whose “eldest brother” was Miss Taylor's confidant, and the editor of the *Common-Place Book*, as usual, does not help us in the difficulty.

But there is another version of “Prior's Chloe,” of a somewhat different character.

Dr. Arbuthnot, writing to a friend, Oct. 10, 1721, has the following passage:—“There is great care taken, now it is too late, to keep Prior's will secret, for it is thought not to be too reputable for Lord Harley to execute this will.

“Be so kind as to say nothing whence you had your intelligence. We are to have a bowl of punch at Bessy Cox's. She would fain have put it upon Lewis that she was his Emma; *she owned Flanders Jane was his Chloe*. I have no security from these dotages in batchelors, but to repent of their misspent time and marry with all speed.”

J. T. Smith, in his entertaining *Ramble in the Streets of London*, (edit. 1849, p. 175) says, “It is alleged of

Prior, the poet, that after having spent the evening with Oxford, Bolingbroke, Pope, and Swift, he would go and smoke a pipe, and drink a bottle of ale with a common soldier and his wife in Long Acre, before he went to bed. This woman, the soldier's wife—some say a cobbler's, and some an ale-keeper's wife—was the beauty whom he celebrates under the name of Chloe."

Pope says, "Everybody knew what a wretch this woman was;" and adds on another occasion, "Prior was not a right good man; he used to bury himself for whole days and nights together with this poor mean creature, and often drank hard." "Asdrunk as Chloe," has since become proverbial.

Neglected Biography.

No. I.—JAMES SIBBALD.

UNDER this head, we propose giving, from time to time, such pieces of "neglected" biography as have escaped the notice of *regular* Dictionary makers, and at present lie scattered in the out-of-the-way "nooks and corners" of provincial papers, local magazines, &c., &c.

JAMES SIBBALD, of Edinburgh, was a man of general learning and abilities. He was for many years a bookseller and proprietor of the Edinburgh circulating library. His productions in literature were numerous: but as his extreme modesty prevented them from appearing in an ostentatious manner or even in his name, they were not, perhaps, generally known to be his beyond the circle of his friends. The principal papers in the *Edinburgh Magazine*, which commenced in 1783, and was conducted by him for a good many years afterwards, bear sufficient testimony to his taste and learning, and procured him the acquaintance and attention of many of the first men of learning in that part of the kingdom; and in particular of Lord

Hailes, who contributed largely to his magazine, and whose approbation alone might have been sufficient to establish his reputation. A short period before his death, he published his principal work, *A Chronicle of Scottish Poetry; from the Thirteenth Century, to the Union of the Crowns*; to which he added a *General Glossary of the Scottish Language*; which last alone, ought to be sufficient to perpetuate his memory as a person of the greatest attainments in the difficult field of Scottish antiquities.

The *Chronicle* was published in 1802; and Sibbald died in May, 1803.

Memorials of Old London.

THE PARLIAMENTARY FORTIFICATIONS OF LONDON.—Mr. Thompson, of Osnaburgh Place, Regent's Park, is in possession of a number of interesting drawings exhibiting the military preparations in and about London, at the period of the civil war. They are said to have been drawn by Captain John Eyre, of Cromwell's regiment, and to exhibit faithful and exceedingly curious representations of some of the localities of old London. As they have been engraved, and are now in the course of publication, the following list of the series may be of some service to the topographer—at any rate, it is worthy of being put upon record, as an addition to the works of Gough and Upcott.

No.

- 1—Plan of the Fortifications of London.
- 2—A Redoubt, with two Flanks, near St. Giles' Pound; a small Fort at East end of Tyburn Road; a large Fort, with four Half-bulwarks, across the Tyburn Road.
- 3—A small Bulwark at Oliver's Mount, against Tyburn Brook.
- 4—A large Fort, with four Bulwarks, on the Reading road, beyond Tyburn Brook; a small Redoubt and Battery on the hill from St. James' Park.
- 5—A Court of Guard in Chelsea Road.
- 6—A Battery and Breastwork in Tothill Fields.
- 7—A Quadrant Fort, with four high Breastworks, at Foxhall.
- 8—A Fort, with four Half-bulwarks, in St. George's Fields.
- 9—A large Fort, with four Bulwarks, at the end of Blackman St.

- 10—A Redoubt, with four Flanks, at the end of Kent Street.
- 11—A Bulwark and a half on the hill at the end of Grayel Lane, (the view up the river shewing London Bridge, is very interesting.)
- 12—A Hornwork, near the Church, at Whitechapel Street.
- 13—A Redoubt, with two Flanks, at Brick Lane.
- 14—A Redoubt, at the Hackney corner of Shoreditch; a Redoubt, at the corner of the Road to Edmonton, at Shoreditch.
- 15—A Battery and Breastwork, on the Road to Islington.
- 16—A Battery and Breastwork, at the end of St. John Street.
- 17—A View of London from the North, shewing the Fortifications from Whitechapel to Tothill Fields, also the old Walls and Gates of London, from Tower Hill to Ludgate. Size, 40 inches by 8.
- 18—A Battery at Gray's Inn Lane.
- 19—Two Batteries at Southampton House.
- 20—Portrait of the Author, Captain John Eyre, of Col. Cromwell's own Regiment.

ST. MARTIN'S LANE.—The house No. 96 in this street, is one of the oldest shops in London; it has one of the very few remaining shop-fronts, where the shutters slide in grooves. The street door frame is of the style of Queen Anne, with a spread-eagle, foliage, and flowers curiously and deeply carved in wood over the entrance, similar to those remaining in Carey Street, Great Ormond Street, and a few other places about London. The staircase of this house is curiously painted with a number of figures viewing a procession. It was executed for the famous Dr. Misaubin, about the year 1732, by a French artist, named Clermont. Behind the house there is a large room, the inside of which Hogarth has given in his "Rake's Progress," introducing portraits of the doctor and his wife.

PETER'S COURT, TURNING OUT OF ST. MARTIN'S LANE.—In 1710, the goods of Mrs. Selby, sword-cutler, are advertised to be sold, "at the dancing-school in Peter's Court, against Tom's coffee-house in St. Martin's Lane." This *dancing-school* was afterwards the first studio of Roubiliac, the celebrated sculptor. There, among other works, he executed the statue of Handel, for Vauxhall Gardens. Upon his leaving the studio, it was fitted up as a drawing academy, supported by a subscription raised by numerous artists. Mr. Michael Moser was the first keeper. The site is now occupied by a Quaker's Meeting-house.

Bibliographical Notices.

WARWICK'S (SIR PHILIP) DISCOURSE OF GOVERNMENT, AS EXAMINED BY REASON, SCRIPTURE, AND LAW OF THE LAND. 8vo. 1694.

Malone wrote the following note on the fly-leaf of his copy:—"This book was published by Dr. Thomas Smith, the learned writer concerning the Greek Church. The Preface not being agreeable to the Court at the time it was published, (the fifth year of William III.) was suppressed by authority; but is found in this and a very few other copies.

"Granger says (vol. iv. p. 66) that this Preface by Dr. Smith was prefixed to Sir Philip Warwick's *Memoirs of Charles I.*, but this is a mistake. Whether Smith was the editor of the *Memoirs* I know not."—E. MALONE.

THE MUSES' LIBRARY, BEING A CHOICE COLLECTION OF THE BEST ANCIENT ENGLISH POETRY, FROM THE TIME OF EDWARD THE CONFESSOR TO THE REIGN OF KING JAMES I. 8vo. 1738.

"This work was begun with fidelity and spirit by a Mrs. Cowper, with the assistance of Mr. Oldys; only one volume appeared, which has become very scarce."—HEADLEY.

The latter part of this statement is not correct; the book is of very common occurrence, and only produces a few shillings. Its merit, for the period of its production, is unquestionable.

M. (J.) A SIXE-FOLDE POLITICIAN; TOGETHER WITH A SIXEFOLDE PRECEPT OF POLICY. 8vo. 1609.

Warton, Steevens, and Caldecott, ascribe this work to the father of the poet Milton; but Hayley, Farmer, and Reed, agree in assigning it to the pen of JOHN MELTON, author of the *Astrologaster*.

John Melton is conjectured by the Rev. J. Hunter, to have been the person of the same name, who was afterwards Secretary to the Council of the North, or Keeper of the Great Seal for the North of England, who died in 1640, and was buried at Tottenham, with a monument to his memory. (See *New Illustrations of Shakespeare*, Vol. ii., p. 353.)

FEMALE GLORY; OR, THE LIFE OF THE VIRGIN MARY.
8vo. London, Printed by Thomas Harper, 1635.

"The Epistle dedicatory to the Lady Theophila Coke," is signed *Anth. Stafford*. Then follows an address "to the *Feminine Reader*," and afterwards "to the *Masculine Reader*." This is followed by "*Meditaciones Poeticæ et Christianæ, in annunciationem beatæ Virginis, W. A.*" After this comes "the Ghyrlond of the blessed Virgin Maria," signed B. J. [query *B. Jonson*?] Then three "*Pannegyricks (in verse)* upon the blessed V. M.," and finally, the body of the work.

CASTLEHAVEN (JAMES, LORD AUDLEY, EARL OF) MEMOIRS OF HIS ENOAGEMENT AND CARRIAGE IN THE WARS OF IRELAND, 1642-51. 12mo. 1680.

This edition was suppressed, and is now extremely rare. It has the dedication to James II., which was cancelled and disavowed, although the author expressly says, "I lay these my Memoirs at your Majestie's feet, and I pass them on my word not to contain a lie, or a mistake, to my knowledge." The edition of 1684 differs most materially from this.

DERING (SIR EDWARD) THE MOST EXCELLENT MARIA, IN A BRIEF CHARACTER OF HER INCOMPARABLE VIRTUES AND GOODNESS. 8vo. 1701.

These Memoirs were privately printed; and from the dedication to her "only surviving sister, Madame Anne Edwin, of Hereford," it appears that the impression was restricted to "a few copies," to prevent them being surreptitiously printed after the author's decease.

Specimens of Ancient Poetry.

THE following choice *morceaux* are transcribed from a small quarto volume of about 450 pages, containing "Songs and Sonnets," by writers that flourished in the reign of Elizabeth and her successor. It was formerly in the possession of "John Hammond, 1615," and is now in the collection of the Editor. We have classed the four "Madrigals" together, because they are from the same pen—the prolific one of NICHOLAS BRETON.

I.

"There is a garden in her face,
Where Roses and white Lillies grow,
A heavenly paradise is that place,
Wherein these pleasant fruits do flow :
There cherries grow which none can buy,
Till cherry ripe themselves do crye.

"These cherries fairly do enclose
Of Orient Pearle a double rowe,
Which when her lovely laughter showes,
They look like Rose buds fild with snowe :
Yet them no peere nor prince may buy,
Till cherry ripe themselves do crye.

"Her eyes like angels watch them still,
Her brows like bended bowes do stand
Threatning with piercing shaftes to kill
All that presume with eye or hand
Those sacred cherries to come nie,
Till cherry ripe themselves do crye.—NIC: BRE: "

II.

"Cupid in a bed of roses
Sleeping, chanced to be stung
Of a bee that lay among
The flowers, where he himself reposes :
And thus to his mother weeping
Told, that he this wound did take,
Of a little winged snake,
As he lay securely sleeping.

Cytherea smiling said,
That if so great sorrow spring
From a silly bee's weake sting,
As should make thee thus dismaid ;

What anguish feele they, think'st thou, and what paine
Whom thy empoysoned arrowes cause complaine ?

NIC: BRE: "

III.

"O come againe my lovely jewell,
That we may kindly kisse and play,
And sweetly passe the tyme away.
O goe not, sweete, you are too cruell.
What now, you run away disdayning ?
And leave mee heare alone complaining.

NIC: BRE: "

THE PLOWMAN'S SONG.

" In the merry month of May,
 In a morne by breake of day,
 Foorth I walked by the wood side,
 Whereas May was in her pride :
 Ther I spy'd all alone,
Philliday and *Corydon* :
 Much a doe ther was, god wot !
 He wold love, and she wold not ;
 She sayd, never man was true,
 He sayed, none was false to you ;
 Hee sayed, he had lov'd her long,
 She said, love should have no wrong.
 Coridon would kiss her then,
 She said, maids must kisse no men,
 Till they did for good and all :
 Then she made the shepherd call
 All the heavens to witnes truth,
 Never lov'd a truer youth.
 Thus, with many a pretie oath,
 Yea and nay, and faith and troth,
 Such as silly shepherds use
 When they will not love abuse ;
 Love, which had bene long deluded,
 Was with kisses sweet concluded.
 And *Phillida*, with garlands gay,
 Was made the Lady of the May.

NIC: BRE:

Scraps and Sketches.

THE BAYEUX TAPESTRY.—This celebrated piece of workmanship has been removed from *Lisieux* to the Louvre, in execution of a decree for collecting into a central museum, relics of Kings and Queens of France. This decree is ill received in the localities which it strips of historical monuments dear to the affections of the inhabitants. At *Lisieux*, the departure of the tapestry, so long the principal attraction of visitors to the town, produced an agitation almost amounting to an *emeute*.

ANCIENT GLOBE.—In the Town Library (*Stadt Bibliothek*) of Nuremberg is preserved an interesting globe

made by John Schoner, professor of mathematics in the Gymnasium there, A.D. 1520. It is very remarkable that the passage through the Isthmus of Panama, so much sought after in later times, is, on this old globe, carefully delineated.

CAMDEN'S BRITANNIA, *Translated by Knolles*.—Hearne in one of his MS. Diaries in the Bodleian, (vol. lxx. pp. 115, 116) says, "There is in the Ashmolean Museum amongst Mr. Ashmole's books, a very fair folio Manuscript, handsomely bound, containing an English Translation of Mr. Camden's Britannia by Richard Knolles, the same that writ the *History of the Turks*. This book was found, lock'd up in a Box, in Mr. Camden's study, after his death. Mr. Camden set a great value upon it. I suppose it was presented by the author to Mr. Camden." This volume is now the MS. Ashmole, 849.

BUNYAN'S BIBLE.—John Bunyan's Bible, (printed by Bill and Barker) bound in morocco, and which had been his companion during his twelve years' unjustifiable confinement in Bedford gaol, where he wrote his *Pilgrim's Progress*, was purchased at the sale of the library of the Rev. S. Palmer, of Hackney, March, 1814, for the late Samuel Whitbread, Esq., for the sum of £21. This Bible, and the *Book of Martyrs*, are said to have constituted the whole library of Bunyan during his imprisonment. See the *Heavenly Footman*, page 128.

WHIMSICAL PRINTS OF THE HUMAN FIGURE.—Some few years ago, we remember seeing in the windows of the print shops, a number of prints of human figures, formed by the strangest materials, as diamonds, hoops, bladders, pieces of carpentry, battledores, chains, culinary utensils, &c. They were cleverly drawn, and the hand of the master was visible through the whimsicality of the subjects. The idea, however, was not new—the same things may be seen in Giov. Bat. Bracelli's *Bizare di Varie Figure*, 8vo. Paris, 1624. A copy of this curious book was in the Strawberry-Hill Collection.

SPECIMEN OF MINUTE WRITING.—A drawing of the head of Charles I., preserved in the library of St. John's College, Oxford, is wholly composed of minutely written characters, which, at a small distance, resemble the lines of engraving. The lines of the head and the ruff contain the Book of Psalms, the Creed, and the Lord's Prayer.

FLY LEAVES;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical and Miscellaneous.

THE FIRST COFFEE HOUSES IN ENGLAND.

MR. CHARLES DICKENS, in the 127th number of his *Household Words*, has an excellent paper entitled "A Cup of Coffee;" to which the following particulars may be added as notes and addenda.

It is observed by Anthony Wood that while Nathaniel Conopius, a Cretan born, continued in Balliol College, Oxford, which he left in 1648, he made the drink for his own use called Coffee, and usually drank it every morning, being the first, as the ancients of that house informed him, that was ever drunk in Oxon. In the year 1650, we learn from the same author, "Jacob, a Jew, opened a coffey-house at the Angel, in the parish of St. Peter in the East, Oxon, and there it was by some, who delighted in noveltie, drank. In 1654, Cirques Jobson, a Jew and Jacobite, borne near Mount-Libanus, sold coffey in Oxon; and in 1655, Arth. Tillyard, apothecary, sold coffey publicly in his house against All-Soule's College. This coffey-house continued till his majestie's returne and after, and then they became more frequent, and had an excise set upon coffey."

Mr. Dickens says, "Coffee entered Europe by Italy (probably by Venice) in 1645, and in 1652 the first coffee-house was established in London by a Greek, and in the neighbourhood of Cornhill." Mr. Peter Cunningham (an

authority in these matters) says, at p. xxiv. of his *Hand-Book of London* ; “ The first coffee-house in London was established in 1657, in St. Michael’s Alley, Cornhill, near the present Jamaica and Madeira coffee-house.” Again, the author of a small volume entitled *Tavern Anecdotes*, p. 117, says ; “ The first coffee-house in the metropolis was established in the Tilt-yard in 1652.” So that it appears the writers do not agree as to the precise date or place, when and where this beverage was first vended in London.

One of the oldest coffee-houses in the metropolis was kept by a barber, named James Farr, at the sign of the Rainbow, opposite Chancery-lane, which still goes by the same name. In 1657, according to the *New View of London*, this person “ was presented by the inquest of St. Dunstan in the West for making and selling a liquor called coffee,” as a great nuisance, and prejudicial to the neighbourhood. “ And who could then have thought” says the same author “ London would ever have had near 3000 such nuisances, and that coffee would have been, as now (1708), so much drunk by the best quality and physicians ?” The frequency of coffee-houses at, and soon after the Restoration, is apparent from several authorities. In the *Kingdom’s Intelligencer*, a weekly paper published in 1662, are inserted several curious advertisements, one of which is as follows :— “ At the coffee-house in Exchange-alley is sold by retail the right coffee-powder, from 4s. to 6s. 8d. per pound, as in goodness ; that pounded in a mortar at 2s. 6d. per pound ; and that termed the East India berry at 18d. per pound ; also that termed the right Turkie berry, well garbled at 3s. [per pound, the ungarbled for lesse, with directions gratis how to make and use the same : likewise there you may have *chocolatta*, the ordinary pound boxes at 2s. 6d. per pound ; the perfumed from 4s. to 10s. per pound ; also *sherbets* made in Turkie of lemons, roses, and violets perfumed ; and *tea* according to its goodness. For all

which if any gentleman shall write or send, they shall be sure of the best, as they shall order, and to avoid deceit, warranted under the house seal, viz. *Morat the Great*. Further, all gentlemen that are customers and acquaintance are (the next New-year's day) invited at the signe of the Great Turk, at the new coffee-house, in Exchange-alley, where coffee will be on free-cost."

In the year 1665, appeared in 4to. a facetious poem, with the title of *The Character of a Coffee-house: wherein is contained a description of the persons usually frequenting it, with their discourse and humours: as also the admirable vertues of Coffee. By an Eye and Ear-witness*. It begins:—

"A coffee-house, the learned hold
It is a place where coffee's sold;
This derivation cannot fail us,
For where ale's vended that's an ale-house."

In noticing the company, and the several liquors, the author proceeds:—

"The gallant he for *tea* doth call,
The usurer for nought at all;
Pragmatic, he doth intreat
That they will fill him some Beau-cheat;
The virtuoso he cries, hand me
Some *coffee* mixt with sugar candy;
Phanaticus (at last) says, come,
Bring me some *aromaticum*;
The player bawls for *chocolate*:
All which the bumkin wond'ring at,
Cries Ho, my masters! what d'ye speak,
D'ye call for drink in heathen Greek?
Give me some good old *ale* or *beer*,
Or else I will not drink I swear."

The rapid spread of coffee-houses in every part of London soon attracted the attention of the court. Accounts

were "daily brought to the king (Charles II.) of the treasonable and seditious discourses" held in these places, and it was considered that they ought to be "put down." Clarendon gives an account of a conversation which he had with the king in 1666, concerning the "licence which was assumed in the coffee-houses;" upon which occasion the Chancellor proposed either totally to suppress them, or "*to employ some spies*, who being present in the conversation, might be ready to charge and accuse the persons who had talked with most licence in a subject that would bear a complaint." "The king," adds the noble historian, "liked both the expedients." Whether the latter notable scheme was ever put into practice we know not, but certain it is that the court did not succeed in *putting down* coffee-houses.

THE ORIGIN OF THE CELEBRATED SONG, "OH NANNY WILT THOU GANG WITH ME."

THE nationality and authorship of this charming ballad have frequently been a matter of dispute. Of the former the question ought never to have been raised; as to the latter, Bishop Percy is surely entitled to the credit. With regard to its *originality* we will say nothing, because the following elegant little poem, attributed to Sir William Davenant, from a MS. dated 1682, evidently furnished the worthy prelate with the idea:—

THE ROYAL NUN.

"Canst thou, Marina, leave the world,
The world that is devotion's bane,
Where crowns are toss'd, and sceptres hurl'd,
Where lust and proud ambition reign?
Canst thou thy costly robes forbear,
To live with us in poor attire;
Canst thou from courts to cells repair,
To sing at midnight in the quire?"

“ Canst thou forget the golden bed,
 Where thou might'st sleep beyond the morn,
 On mats to lay thy royal head,
 And have thy beauteous tresses shorn ?
 Canst thou resolve to fast all day,
 And weep and groan to be forgiven ;
 Canst thou in broken slumbers pray,
 And by afflictions merit heaven ?

“ Say votaress, can this be done ?
 Whilst we the grace divine implore,
 The world shall lose the battles won,
 And sin shall never chain thee more.”
 “ The gate to bliss doth open stand,
 And all my penance is in view ;
 The world upon the other hand,
 Cries out, ‘ O do not bid adieu !’

“ What, what can pomp and glory do ;
 Or what can human powers persuade,
 That mind that hath a heaven in view,
 How can it be by earth betray'd ?
 Haste then, oh ! haste, to take me in,
 For ever lock Religion's door ;
 Secure me from the charms of sin,
 And let me see the world no more.”

The occasion of Bishop Percy's writing the ballad in question, is thus related by Miss Hawkins, in her *Memoirs, Anecdotes, Facts, and Opinions*, 1824 (vol. 1, p. 271, *note*).

“ Recollections of the tenderest kind are called up by the mention of this exquisite ballad, (*Oh Nanny, &c.*) which I have been told was Dr. Percy's invitation to his charming wife, on her release from her twelvemonths' confinement in the royal nursery, in attendance on her charge, Prince Edward, the late Duke of Kent. His Royal Highness's temper as a private gentleman did not discredit his

nurse ; for his humanity was conspicuous. The best whole length of the so often painted wife of Rubens will always keep in remembrance what Mrs. Percy was, particularly that in the engravings from the Luxembourg gallery, where 'Lady Rubens' appears under the character of Mary de Medicis kneeling to receive the crown."

In the drawing-room at Ecton House, the residence of S. Isted, Esq., at Ecton, a village about five miles from Northampton, is still preserved a portrait of the wife of Bishop Percy (father of Mrs. Isted) holding in her hand a scroll on which is inscribed the words "Oh Nanny."

Miss Hawkins finishes her note:—"I wish some person of sufficient information could tell me that I err, in thinking that the air of 'Oh! Nanny,' applauded and doated on as it is, has not obtained that celebrity for its author he merits. I suppose it the composition of Carter,—but who knows Carter? and what can better make a man known than such a production?"

Thomas Carter was a native of Ireland, but left that country very young, and was patronised by the Earl of Inchiquin. He finished his musical education in Italy; and while at Naples was much noticed by Sir William and Lady Hamilton. Carter passed some time in India, where he conducted the musical department of the theatre in Bengal; but the climate so greatly affected his health that he was under the necessity of returning to England; and it is supposed that in India he imbibed a liver complaint, which, at length, in the year 1804, terminated his existence. Poor Carter did not always meet with that encouragement to which his musical talents might have entitled him; and, as economy was not among the virtues which he cultivated in early life, he was often reduced to those straits and difficulties from which genius and talent can plead no exemption. In one of those scenes of embarrassment, his means and resources having been exhausted, he ransacked the various species of composition he had by him,

but finding that none, nor all of them, would produce a single guinea at the music-shops, he hit upon the following expedient for the immediate supply of his most pressing necessities. Being well acquainted with the character of Handel's manuscript, he procured an old skin of parchment, which he prepared for the purpose to which he meant to turn it, and imitating as closely as he could the hand-writing as well as the style and manner of that great master, he produced in a short time, a piece, which so well deceived a music-seller that he did not hesitate to give twenty guineas for it ; and the piece passes to this day, amongst many, for a genuine production of Handel.

THE FLEMISH BALLAD OF OLD HILDEBRAND.

THE ancient ballad of *Hildebrand*, in alliterated verse, was known as early as the eighth century. The verses are short and of equal metre, which make them easily sung. In the Netherlands it was so popular that a great number of common songs are set to the tune of "Old Hildebrand;" and M. Willem proves (*Oude Vlaemsche Liederen*) that it was in very early times quoted by preachers in their sermons. A manuscript text, as the ballad was sung in the sixteenth century, is still preserved in the Burgundian Library at Brussels.

The analysis of the ballad of Hildebrand is as follows :—This knight has been absent from his castle for thirty-two years without once seeing his wife, Godeliva. On his way home he is told not to pass by a certain wood where a young warrior attacks every one who trespasses on his grounds. The knight answers, that if the report be correct he shall punish the young man so severely that he will never again exercise his power in that cruel manner. He passes on,—and soon falls in with the fierce and redoubtable youth. The latter demands the armour of

Hildebrand; and after some sharp words, they begin the fight. Hildebrand, more experienced than the youth, seizes him by the waist and throws him on the ground. "You have been too rash," says the old knight; "but I will forgive you if you will confess to what party in this country you belong." The fallen combatant answers, "I am a young warrior belonging to the *Wolfs* (the name of a political party); my mother is Godeliva and my father Hildebrand."—"God be praised," exclaimed Hildebrand, "then you are my son!"—"O my dear father! the stroke which I have levelled at you will rankle in my heart to the last day of my life."—"Don't think of it, my dear son; let us go on towards the castle. But, not to surprise your mother too violently, lead me to the dwelling like a prisoner; and if the inmates ask you who I am, tell them I am the most depraved and wicked man upon the face of the earth." On the Saturday evening they reach the garden of the castle, and enter into the room where Godeliva is sitting. Young Hildebrand places his father at the head of the table. "What are you doing my son," says the mother, "this man is your prisoner?"—"Yes, my dear mother, this man is truly my prisoner; but, my dear mother, he is your husband too!" The long separated couple recognize each other. The wife takes her husband in her arms, kisses him, and the whole family kneel down and offer up their thanks to heaven for the happy domestic reunion.

PAYING TO SEE THE MONUMENTS, AN OLD CUSTOM.

THE custom of charging for the sight of our public monuments is no new thing. Henry Peacham in his *Worth of a Penny, or a Caution to Keep Money*, 1667, has the following passage:—

“For a penny, you may hear a most eloquent Oration upon our English Kings and Queens, if keeping your hands off, you will seriously listen to *David Owen*, who keeps the monuments in Westminster.”

Again, in an old ballad, entitled *The North Countryman's Song on his View of London Sights* :—

“Now to zee the tombs was my desire,
Ize went with many brave fellows store,
Ize gave them a penny, that was their hire,
And he's but a fool that will give any more.”

Phillips, (John Milton's nephew) has a stanza alluding to the custom, in his song *On the Tombs in Westminster Abbey* :—

“For now the shew is at an end,
All things are done and said ;
The citizen *pays* for his wife,
The prentice for the maid.”

Many other instances might easily be adduced.

The *Monthly Magazine* for October, 1831, sarcastically and well observed, speaking of the hardship of making the public pay for a view of their own property—that they have an undoubted right to see “the *great men* of England on their monuments, without being perpetually reminded of the *little ones*.”

Neglected Biography.

No. II.—DAVID HERD.

LITTLE is known of this antiquary, who edited a curious collection of Scots Songs, (2 vols. 12mo.) in the year 1772. It has been ascertained, however, that he came from the North of Scotland, having been born in the parish of St

Cyrus, in Kincardineshire. He was for many years clerk to Mr. David Russell, accountant, of Edinburgh. Though usually termed "Writer," he was not a member of any of the Corporations; and if he conducted any business on his own account, it must have been in the name of some professional friend. In the *Scots' Magazine* for July, 1810, the following notice of his death occurs:—"Lately, at Edinburgh, Mr. David Herd, writer, at the advanced age of 78. He was a most active investigator of Scottish literature and antiquities, and enjoyed the friendship of nearly all the eminent artists and men of letters, who have flourished in Edinburgh, within these fifty years. Runciman, the painter, was one of his most intimate friends; and with Ruddiman, Gilbert Stuart, Fergusson, and Robert Burns, he was well acquainted. His information regarding the history of Scotland was extensive. Many of his remarks have appeared in periodical publications; and the notes appended to several popular works are enriched by materials of his own collecting. He was a man, truly, of the old school, inoffensive, modest, and unambitious, and in an extraordinary degree forming in all these respects a very striking contrast to the forward, puffing, and ostentatious disposition of the present age."

The sale of David Herd's collection of books commenced on the 17th December, 1810, and continued during the six following evenings; the produce was £254 19s. 10d. Many exceedingly rare volumes fetched but a few shillings!

Memorials of Old London.

FALCONBERG HOUSE, SOHO SQUARE.—The celebrated house in Soho-square, well known under the designation of the *White House*, (now Crosse and Blackwell's) formed a portion of old Falconberg House, the residence of Mary Cromwell, the Protector's third daughter. At the back of the east side of the square are still retained the names of

Falconberg-street, Falconberg Mews, &c. Sutton-street takes its name from Sutton Court, Chiswick, the country seat of the family. Defoe mentions his having seen the countess at that place—"I saw here," he says, "that curious piece of antiquity, the daughter of Oliver Cromwell, still fresh and gay, though of great age." Lady Falconberg died on the 14th of March, 1712, a few months before her brother Richard, about the 76th year of her age. She left everything in her power away from her husband's relations, and, among other things, the London residence of the family in Soho-square.

CROMWELL'S OLD HOUSE, NOW THE JAMAICA TAVERN, BERMONDSEY.—This building, of which only a moiety now remains, and that very ruinous, the other having been removed years ago to make room for modern adjacent erections, presents very probably almost the same features as when tenanted by the Protector. The carved quatre foils and flowers upon the staircase beams, the old-fashioned securings of the doors,—“bolts, locks, and bars,”—the huge single gable, which in a modern house of the size would be double, even the divided section, like a monstrous amputated stump imperfectly plastered over, patched here and there with planks, slates and tiles, to keep the wind and weather out, though it be very poorly—all are in keeping; and the glimmer of the gas by which the old and ruinous kitchen into which we strayed was dimly lighted, seemed to “pale its ineffectual fires” in striving to illumine the old black settles, and still older oaken wainscot.

T. B. A.

A SIGN BOARD OF SHAKESPEARE.—“Clarkson the portrait-painter, was originally a coach-panel and sign-painter; and he executed that most elaborate one of Shakespeare, which formerly hung across the street, at the north-east corner of Little Russel-street, in Drury-lane: the late Mr. Thomas Grignon informed me, that he had often heard his father say, that this sign cost five hundred pounds! In my boyish days it was for many years exposed for sale for a very trifling sum, at a broker's shop in Lower Brook-street, Grosvenor-square. The late Mr. Crace, of Great Queen-street, assured me that it was in early days a thing that country people would stand and gaze at, and that the corner of the street was hardly passable.”

J. T. SMITH.

COVENT GARDEN.—As late as Pope's time, this locality retained its fashion, as may be seen by the following extract from *The Morning Advertiser*, March 6, 1730:—"The Lady Wortley Montague, who has been greatly indisposed at her house in Covent-garden for some time, is now perfectly recovered, and takes the benefit of the air in Hyde-park every morning, by advice of her physicians." Mr. Cunningham does not notice Lady Wortley Montague's residence in Covent-garden.—See the index to the last edition of his *Hand-Book*.

Bibliographical Notices.

FANSHAWE'S (SIR RICHARD) EMBASSIES IN SPAIN AND PORTUGAL, WITH THE LETTERS AND ANSWERS. 8vo. 1701.

After the Preface in some copies are two leaves, entitled "A Short Account of His Excellency, Sir Richard Fanshawe, and his Writings." A contemporary MS. note, (printed in J. H. Burn's Catalogue for 1827) says, "These two leaves were torn out by Mrs. Fanshawe, who is mightily incensed at the Bookseller [Abel Roper] for printing them without her knowledge. She thinks her father is injured by this Account of him, and intends to publish an advertisement of it, for which Roper threatens to sue her, alledging 'twill spoil the sale of his books."

HAWKINS (JOHN SIDNEY) AN INQUIRY INTO THE NATURE AND PRINCIPLES OF THOROUGH BASS. 8vo. 1817.

J. S. Hawkins died August 12, 1842, in his 81st year, at Lower Grove, Brompton. He was eldest son of Sir John Hawkins, the Historian of Music. (See the obit. of the *Gentleman's Magazine* for Dec., 1842, p. 662, where a lengthened notice of the author occurs, with a list of his works, but omitting his Treatise on Thorough Bass.)

PARNELL'S (ARCHDEACON THOMAS, D.D.) POEMS, PUBLISHED BY MR. POPE, ETC. Small 8vo. 1770.

Dr. Parr wrote on the fly-leaf of his copy of this work, "For the story of the Hermit, generally but erroneously esteemed original, see Dr. Moore's *Divine Dialogues*, p. 321, and Howell's *Familiar Letters*, book iv. p. 435. Howell,

in a Letter to the Marquis of Hertford, ascribes it to 'a noble and speculative knight, Sir Percy Herbert, in his late *Conceptions to his Son.*'" This is all very well, but Dr. Parr ought to have known that the story of Parnell's *Hermit* is as old as the *Koran*!

SOME OBSERVATIONS ON THE USE AND ORIGINAL OF THE NOBLE ART AND MYSTERY OF PRINTING, BY F. BURGESS. *Norwich*, 1701.

This is often mentioned as the first book printed at Norwich; where it appears that the establishment of a printing office, so late as in 1701, encountered a stern opposition from its sage citizens. The author did not know that as far back as 1570, a Dutch printer had exercised the novel art by printing religious books for a community of Dutch emigrants, who had taken refuge at Norwich. (See Dr. Cotton's *Typographical Gazetteer*.)

Specimens of Ancient Poetry.

A CAROL BY ROBERT SOUTHWELL.

THE reader will not be displeased with the following beautiful "carol" by the Jesuit poet, Robert Southwell. Poor Southwell was "hanged" in the year 1595. Ben Jonson said of this poem, "So he had written that piece of his, the Burning Babe, he would have been content to destroy many of his."

It is taken from the edition of Southwell's Works, London, 1636, 12mo. sign G. 6.

"As I in hoarie winter's night
 Stood shivering in the snow,
 Surpriz'd I was with sudden heat,
 Which made my heart to glow;
 And lifting up a fearefull eye
 To view what fire was neere,
 A prettie babe, all burning bright,
 Did in the aire appeare;
 Who, scorched with excessive heat,
 Such floods of teares did shed,

As though his flouds should quench his flames,
 Which with his teares were bred:
 Alas! (quoth he) but newly borne,
 In fierie heats I frie,
 Yet none approach to warm their hearts,
 Or feele my fire, but I;
 My faultlesse brest the furnace is,
 The fuell, wounding thornes:
 Love is the fire, and sighs the smoke,
 The ashes, shames and scornes;
 The fuell justice layeth on,
 And mercy blows the coales,
 The metall in this furnace wrought
 Are Men's defiled soules:
 For which, as now on fire I am,
 To work them to their good,
 So will I melt into a bath,
 To wash them in my blood.
 With this he vanisht out of sight,
 And swiftly shrunke away,
 And straight I called unto minde
 That it was Christmasse Day."

Scraps and Sketches.

UNPUBLISHED POEMS BY QUEEN ELIZABETH.—“I have been informed, on the best authority, (says the late Mr. D’Israeli) that Queen Elizabeth exercised her poetical pen more voluminously than we have hitherto known, for that there exists a manuscript volume of her majesty’s poems in that rich repository of state papers—the Hatfield Collection.”—*Amenities of Literature*, vol. ii, p. 373.

THE DATE OF INLAID FLOORS IN ENGLAND.—In Clavel’s *Catalogue of Books*, &c., No. 8, June, 1676, is the following curious advertisement:—“There is now in the Press, and almost finished, that excellent piece of Architecture written by *Andrea Palladio*, translated out of Italian, with an Appendix touching doors and windows, by *Pier le Muet*, architect to the French King, translated out of French, by G. R. Also, rules and demonstrations,

with several designs for the framing any manner of roofs, either above pitch, or under pitch, whether square or level; never published before: with designs of floors of variety of small pieces of wood, lately made in the palace of the Queen Mother at Sommerset House; a curiosity *never practised in England.*"

ANCIENT FLEMISH SONGS AND MUSIC.—In the Burgundian Library at Brussels, is preserved two manuscript volumes of songs and music, on vellum, believed to have been written by Margaret of Austria, who died in 1530. This princess was the daughter of Maximilian and Mary of Burgundy. There is the most conclusive internal evidence for supposing that the greatest part of these songs were composed by the royal lady herself, who, it is well known, was always surrounded by learned men, poets, and musicians, from most parts of Europe. (See Willem's *Oude Vlaemsche Liederen*, Brussels.)

ARCHBISHOP CRANMER'S DIETARY.—In this curious document, quoted by Warton (*Hist. of Poet*, iii, 177, edit. 1840) an archbishop is allowed to have two swans or two capous in a dish, a bishop one; an archbishop six blackbirds at once, a bishop five, a dean four, an archdeacon two. If a dean has four dishes in his first course, he is not afterwards to have custards or fritters. An archbishop may have six snipes, an archdeacon two. Rabbits, larks, pheasants, and partridges, are allowed in these proportions. A canon residentiary is to have a swan only on a Sunday; a rector of sixteen marks, only three blackbirds in a week. A similar instrument is quoted in Strype's *Life of Archb. Parker*, Appendix, p. 65.

FLY LEAVES ;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

BAXTER'S OPINION OF SOME OF THE ENGLISH POETS.

THIS celebrated Nonconformist, in the Prefatory Address to his *Poetical Fragments*, 1681, has given us an interesting notice of some of "England's Poets," which well repays the reading.

"These times have produced many excellent poets, among whom, for strength of wit, Dr. [Mr.] Abraham Cooley, [Cowley] justly bears the bell. I much value Mr. Woodford's Paraphrase on the Psalms ; though his genius, or somewhat else, expounds some of the Psalms so as the next age will confute. A Woman's Poems, the Lady Catherine Phillips, [the 'Matchless Orinda'] are far above contempt ; but that is best to me which is most holy.

"Honest George Withers, though a rustic poet, hath been very acceptable ; as to some prophesies, so to others, for his plain country honesty. The vulgar were the more pleased with him for being so little courtly as to say :—

"If I might have been hung, I know not how
To teach my body to cringe and bow,
And to embrace a fellow's hinder quarters,
As if I meant to steal away his garters :
When any bowed to me, with congees trim,
All I could do was stand and laugh at him.
Bless me ! thought I, what will this coxcomb do ?
When I perceiv'd one reaching at my shoe."

[No. 3.]

“Quarles yet outwent him : mixing competent wit with piety ; especially in his poem against ‘ Rest on Earth.’

“Silvester, or Dubartas, seems to me to outdo them both.

“Sir Fulk Grevill, Lord Brook, a man of great note in his age, hath a poem lately printed (1670), for subjects’ liberty, which I greatly wonder this age would bear. There are no books that have been printed these twenty years that I more wonder at that ever they were endured, than Richard Hooker’s eight books of Ecclesiastical Polity, dedicated by Bishop Gauden to our present King, and vindicated by him, and these poems of Sir Fulk Grevill, Lord Brook.

“Davies’s ‘*Nosce Teipsum*’ is an excellent poem, in opening the nature, faculties, and certain immortality of man’s soul.

“But I must confess, after all, that, next the Scripture Poems, there are none so savoury to me, as Mr. George Herbert’s and Mr. George Sandys’. I know that Cowley and others far exceed Herbert in wit and accurate composure ; but as Seneca takes with me above all his contemporaries, because he speaketh things by words, feelingly and seriously, like a man that is past jest ; so Herbert speaks to God like one that really believeth a God, and whose business in the world is most with God. Heart-work and Heaven-work make up his books : and Dubartas is seriously divine ; and George Sandys’ ‘*Omne tulit punctum, dum miscuit utile dulci.*’ His Scripture Poems are an elegant and excellent paraphrase ; but especially his Job, whom he hath restored to the original glory. O that he had turned the Psalms into metre fitted to the usual tunes ! It did me good when Mrs. Wyat invited me to see Bexley Abbey, in Kent, to see upon the old stone wall in the garden, a summer-house, with this inscription, in great golden letters, that ‘ In *that* place, Mr. G. Sandys, after his travels over the world, retired himself for his poetry and

contemplations.' And none are fitter to retire to God than such as are tired with seeing all the vanities on earth."

Richard Baxter, the writer of the above, was born in 1615, at Rowton in the county of Salop. Though his education was much neglected, owing to the insufficiency of his school-masters, he made up for it by his diligence, and when only twenty-three years of age, was appointed head-master of the endowed school at Dudley. In one of his metrical "Fragments," the pious author thus speaks of his early days:—

"My parents here thy skilful hand did plant,
Free from the snares of riches and of want ;
Their tender care was used for me alone,
Because thy Providence gave them but one :
Their early precepts so possessed my heart,
That, taking root, they did not thence depart ;
Thy wisdom so contriv'd my education,
As might expose me to the least temptation ;
Much of that guilt thy mercy did prevent,
In which my spring time I should else have spent.
Yet sin sprung up, and early did appear
In love of play, and lies produced by fear ;
An appetite pleased with forbidden fruit ;
A proud delight in literate repute ;
Excess of pleasure in vain tales, romances ;
Time spent in feigned histories and fancies,
In idle talk, conform to company ;
Childhood and youth had too much vanity
Conscience was oft resisted, when it checked,
And holy duty I did much neglect."

In 1638, Baxter was ordained by the Bishop of Winchester, and two years after settled as minister at Kidderminster. On the breaking out of the war between Charles I. and the Parliament, he accepted the office of chaplain

in the parliamentary army ; but he opposed the usurpation of Cromwell, and had the boldness to defend monarchy in his presence. At the Restoration he was appointed one of the chaplains to Charles II. and was offered the Bishoprick of Hereford, which he declined. In 1685 he was tried before the infamous judge Jefferies for some passages in his paraphrase of the New Testament and imprisoned for a short time. During this period, and while suffering from illness at the house of a friend, he was led to meditate on the "everlasting rest" which he apprehended himself to be on the borders of. Within six months he produced a volume of more than eight hundred pages, rich in Christian sentiment, wonderfully correct in style, and beautiful in its illustrations, which he entitled *The Saint's Everlasting Rest*. "The marginal citations," he tells us, "I put in after I came home to my books, but almost all the book was written when I had no others but a Bible and Concordance." After his release he continued writing and preaching under constant bodily affliction, till his death in 1691. He was buried in Christ Church, Newgate Street. His writings in all amount (it is said) to 145 treatises, several of which have an extensive circulation in the present day.

Nichols tells us in a note to Dr. W. King's Works, (vol. ii. p. 185) that several of these "treatises," viz— "A Shove to Heavy — Christians," and "Eyes and Hooks for Unbelievers' Breeches," were fathered on him by L'Estrange.

PROVENÇAL POETS OF FRANCE.

OLIVIER BASSELIN, THE INVENTOR OF THE VAUDEVILLE.

OLIVIER Basselin seems to have been a rare old fellow of the 14th century, a lover of Anacreon, and a consumer of good drink! The Tommy Moore of his time, he praised

red noses and Burgundy, and abused Adam for pampering his tooth instead of emptying his bottle. Many titles had he among the worthies who admired him, and the antiquaries who have looked into his history. Various writers have called him by various names : Vasselin, Bchhelin, Bisselin, Bosselin, &c. He was born in the suburbs of the town of Vire, about the middle of the 14th century, and died in 1418. To most of his songs he has given the title of "Vau de Vire," literally a "Ballad of the Town of Vire;" whence the word "Vau-de-ville," "Song or Legend of the Town," is supposed to be derived by those who claim for Olivier the credit of inventing the "Vau-de-ville" of theatrical and operatic memory and practice. He was half troubadour, half balladmonger, and sang his Bacchanalian ditties amidst all the disorders of the wars then raging between the English and French in his part of the country. If he be the same person to whom La Croix du Maine has devoted an article, he must have possessed a knowledge of astronomy, and have been a scientific mariner. The author in question calls him "homme expert a la mer." It was long before his poems were collected: they passed through two editions, the last of which was suppressed. They have been since edited in various shapes, and we are inclined to think much modernized in their language. As Bacchanalian songs, a few of the compositions appear to us to be excellent, though some have characterized them as mere drunken effusions, and others have as much overpuffed their merits. The following, however, is original and spirited:—

LA FAUTE D'ADAM.

(VAU-DE-VIRE.)

"Adam (c'est chose tres notoire),
 Ne nous eust mis en tel danger
 Si, au lieu du fatal manger,
 Il se fut plus tost pris a boire.

"C'est la cause pour quoy jevite,
D'estre sur le manger gourmand,
Il est vray que je suis friand,
De vin quand c'est vin qui merite.

"Et pourtant lors'que je m'approche
Du lieus on repaistre je veux,
Je vais regardant curieux,
Plus tost au buffet qu'a la broche.

"L'œil regarde ou le cœur aspire,
J'ai cecy par trop œllade,
Verre plein, s'il n'est tros viride,
Ce n'est pas un verre de Vire!"

The following translation by an anonymous writer in the *Musical World*, is full of spirit:—

THE FAULT OF ADAM.

(BALLAD.)

"Old Adam—(the fact is now very well known)
Would never have brought us so near to sin's brink,
If instead of first EATING what wasn't his own,
He had taken a little bit sooner to DRINK!

"And this is the reason, I always eschew,
The practice of being a gourmand of food;
I am greedy of WINE, it is certainly true,
That is, greedy of wine when it's mellow and good.

"And therefore, whene'er to the board I may hie,
Where haply to make my repast I may sit,
I go first searching out with a curious eye,
The contents of the SIDEBOARD, and not of the SPIT!

"The eye glances wherever the fancy is bent,
Mine has often glanced so, till it could not see clear,
For the glass that once full is not pretty soon spent,
And turn'd over as empty, is no VERRE DE VIRE!"

Neglected Biography.

No. III.—ROBERT HERON.

IN the year 1783, John Pinkerton (afterwards a well known writer) published a volume entitled *Letters on Literature*. On the title-page he used the name of Robert Heron, (the assumed name being that of his mother) but finding a real Robert Heron in the field, he wisely abandoned this cognomen for his paternal one.

ROBERT HERON was born at New Galloway, in the south-west of Scotland, 6th November, 1764. His father, John Heron, was a weaver, generally respected for his persevering industry and exemplary piety. At a very early age he became remarkable for the love he shewed to learning, which induced his parents to give him the benefit of a liberal education, as far as their means would allow. From his own savings out of a very limited income, and a small assistance from his parents, he was enabled to enter the University of Edinburgh, at the end of the year 1780. His hopes of preferment at that time being centred in the church, he first applied himself to the course of study which that profession requires. Being well grounded in a knowledge of the French language, he found constant employment from booksellers in translating foreign works, and the money which he continued to receive was sufficient to maintain him in a respectable manner, if managed with prudence and discretion ; but his unfortunate peculiarity of temper, and extravagant desire of supporting a style of living which nothing but a liberal and certain income would admit of, frequently reduced him to distress, and finally to the jail. While in confinement, he engaged with Messrs. Morrisons, of Perth, to write *A History of Scotland*, for which they were to pay him at the rate of three guineas per sheet, his creditors at the same time agreeing

to release him for fifteen shillings in the pound, to be secured on two-thirds of the copyright. Before this arrangement was finally concluded, melancholy to relate, nearly the whole of the first volume of the *History of Scotland* was written in jail. It appeared in 1793, and one volume of the work was published every year successively, until the whole six were completed. In 1799, finding his views not likely to succeed any longer in Scotland, he was induced to come to London, and where, for the first few years of his residence, it appears he found good employment. He conducted the political department of the *Historical Magazine*, and at a subsequent period he was the editor of the *Agricultural Magazine*. He was also a contributor to the old *Universal Magazine*, *Monthly Magazine*, *Antijacobin Review*, *Oxford Review*, and several other periodical publications. Being a good parliamentary reporter, he was successively engaged by the proprietors of the *Oracle*, the *Porcupine*, and the *Morning Post*.

About 1802-3, he obtained the editorship, with a share, of the *British Press* and *Globe*, two papers then recently established by the booksellers. He was next engaged upon *Lloyd's Evening Post*, and through the influence of an under secretary of state, he received a respectable salary as the nominal editor of a French newspaper published in London. About the same time (1805) he undertook the management of a weekly newspaper, called the *British Neptune*. In 1806, having resigned both the French paper and the *British Neptune*, he embarked in a literary speculation of his own, the *Fame* newspaper, which failed, and involved the projector in serious pecuniary difficulties—difficulties which, no doubt, hastened his early dissolution.

His former bad habits now returned—his pen was laid aside—and until warned of his fate by the appearance of his last shilling, he seemed altogether devoid of reflection. Then he would betake himself to his work, as an enthusiast in every thing, confining himself for weeks in his

chamber, dressed only in his shirt and morning gown, and commonly with a green veil over his eyes, which were weak, and inflamed by such fits of ill-regulated study. His friends and associates deserted him—some were offended at his total want of steadiness, others worn out by constant importunities, and not a few disgusted at the envy and vanity he displayed on too many occasions; added to all this, his employers found they could place no dependence on his promises, as he would only resume his pen when urged to it by stern necessity. Deep in debt, and harassed by his creditors, who were all exasperated at his want of faith, he was at last consigned to the jail of Newgate, where he dragged on a very miserable existence, for many months, and from whence he wrote a pathetic appeal to the Literary Fund, which is preserved in D'Israeli's *Calamities of Authors*. He died on the 13th April, 1807. His last production was a small work (written in Newgate) called the *Comforts of Life*, of which the first edition was sold in one week, and the second had a rapid sale.

Memorials of Old London.

JENNY'S WHIM.—“This was a tea garden, situated, after passing over a wooden bridge on the left, previous to entering the long avenue, the coach way to where Ranelagh once stood. This place was much frequented, from its novelty, being an inducement to allure the curious, by its amusing deceptions, particularly on their first appearance there. Here was a large garden, in different parts of which were recesses; and if treading on a spring, taking you by surprize, up started different figures, some ugly enough to frighten you;—a harlequin, a Mother Shipton, or some terrific animal. In a large piece of water, facing the tea alcoves, large fish or mermaids, were showing themselves above the surface. This queer *spectacle* was

first kept by a famous mechanist, who had been employed at one of the winter theatres, there being then but two."—(Angelo's *Pic Nio or Table Talk*, p. 106.)

Horace Walpole, more than once alludes to this place of entertainment in his Letters; and in 1755, a 4to. satirical tract appeared entitled "*Jenny's Whim; or a Sure Guide to the Nobility, Gentry, and other Eminent Persons, in this Metropolis.*"

Craven Buildings, Drury Lane.—The equestrian portrait which formerly adorned the wall at the end of Craven Buildings, was painted by Paul Van Somer, the younger. The artist's name is not mentioned in Cunningham's *Hand-book*.

The Ceiling of Whitehall.—The celebrated painting on the roof of the Banqueting House, has been restored, re-painted, and refreshed, not fewer than three times. In the reign of James II., 1687, Parrey Walton, a painter of still life, and the keeper of the King's pictures, was appointed to re-touch this grand work of art, which had then (as appears by the Privy Council Book) been painted only sixty years. Walton was paid £212 for its complete restoration, which sum was considered by Sir Christopher Wren, "as very modest and reasonable." It was restored a *second* time by the celebrated Cipriani; and for the *third* time by a painter named Rigaud.

Marylebone Gardens.—The orchestra of this once celebrated place of amusement stood upon the site of the house, now No. 17, in Devonshire Place.

Bibliographical Notices.

INSTITUTION OF A GENTLEMAN. 8vo. *Imprinted by Marshe,*
1568.

"I can scarcely refer to any volume in my possession of equal curiosity with this; as it is an original work, and the earliest I know in our language, upon the character

and amusements of an English Gentleman."—J. HASLEWOOD.

Gifford (*Memoirs of Ben Jonson*, cxxxi.) mentions "HIGFORD'S *Institutions of a Gentleman*;" probably the same book as the above.

THE REFORMED COMMONWEALTH OF BEES, PRESENTED IN LETTERS TO S. HARTLIB, WITH THE REFORMED VIRGINIAN SILKWORM. Small 4to. 1655.

This book is exceedingly scarce. It is highly interesting as containing a long Poem on the Virginian Silkworm, by the learned and pious J. Ferrar, of Little Gidding, Huntingdonshire.

WHEELER'S (JOHN) TREATISE OF COMMERCE. Small 4to. 1601.

This treatise contains a curious and interesting account of the establishment and proceedings of the *Society of Merchant Adventurers*, (to which the author was Secretary) and is dedicated by him to "Sir Robert Cecill, Principall Secretary to her Majestie," &c.

MASTERS' (ROBERT) SHORT ACCOUNT OF THE PARISH OF WATERBEACH, IN THE DIOCESE OF ELY. 8vo. 1795.

"Of this book written by the late Rev. Mr. Masters, formerly fellow and tutor of Benet College, Cambridge, there were only *five and twenty copies printed*; which the author gave among his friends."—MS. note in Bindley's copy.

A copy was sold in Hibbert's sale for £2 1s.

MEMOIRS OF THE TWENTIETH CENTURY, BEING ORIGINAL LETTERS OF STATE UNDER GEORGE THE SIXTH. 8vo. 1773.

A volume of extreme rarity. It was written by Dr. Madden; "a name," says Johnson, "which Ireland ought to honour." The work was scarcely finished, when the author determined to destroy it. Only three copies are said to have been preserved.—See Nichols' *Literary Anecdotes*, vol. ii., p. 29-33.

Specimens of Ancient Poetry.

THE following ditty is extracted from a rare little volume, (*privately printed*) entitled *The Chevalier's Favourite*, 1779, 12mo. pp. 69. It savours of the style of that prolific poet-aster, Thomas Deloney.

"MOURNFUL MELPOMENE.

"Written by Princess Elizabeth, Daughter of His Most Sacred Majesty, King Charles I. of England, &c., &c."

"Mournful Melpomene,
Assist my quill,
That I may pensively
Now make my will;
Guide now my hand to write,
And senses to indite,
A Lady's last good night,
Oh! pity me.

"I that was nobly born,
Hither am sent;
Like to a wretch forlorn,
Here to lament,
In this most strange exile;
Here to remain awhile,
'Till Heav'n be pleas'd to smile,
And send for me.

"My friends cannot come nigh
Me in this place,
Nor keep me company,
Such is my case;
Poor am I left alone,
Few to regard my moan;
All my delights are gone,
Heav'n succour me.

"Each day with care and fears,
I am perplex'd;
My drink is brinish tears,
With sorrow mix'd:

When others soundly sleep,
I sadly sob and weep,
Opprest with dangers deep :
Lord ! comfort me.

“ When England flourished,
My parents dear
Tenderly nourish'd me
Many a year ;
I was advanc'd high,
In place of dignity,
With golden bravery,
They deck'd me.

“ My garments dress'd with pearl,
Richly approved,
Ne'er was an English girl
Better belov'd.
Old and young, great and small,
Waited upon my fall,
I had the love of all,
That did know me.

“ But from my former state
I am called back,
Through destiny and fate,
All goes to wrack ;
Fortune did lately frown,
And caught me by the crown,
So pull'd me headlong down ;
Oh ! woe is me.

“ My dear friends are decay'd
Who lov'd me best ;
Ne'er was a harmless maid
So much distrest :
My father he is dead,
My brother's banished,
All joy is from me fled :
Heav'n comfort me.

“ How well are those at ease,
And sweetly blest,
That may go where they please,
And where they list :

To see their parents kind,
 As nature doth them bind,
 Such joys I cannot find,
 Oh! woe's me.

" All earthly joys are gone,
 I will and must
 Only in God alone,
 Firm put my trust.
 Adieu to joy and ease,
 I enjoy none of these,
 Oh! may it Heav'n please
 To pity me."

Scraps and Sketches.

EARLY THEATRICAL PERFORMANCE IN GERMANY.—In 1417, an *English Mystery* was exhibited before the Emperor Sigismund, at the Council of Constance, on the usual subject of the Nativity. The *English Bishops* had it rehearsed several days, that the actors might be perfect before their imperial audience. We are not told in what language their *English Mystery* was recited; but we are furnished with a curious fact, that "the Germans consider this play as the first introduction of that sort of dramatic performance in their country."—*Henry of Monmouth*, by the Rev. J. E. Tyler, vol. ii, p. 61.

DESCENDANTS OF GEORGE WITHERS.—It may not be uninteresting to the reader, to know that the poet's name is probably still in existence in his native place. When the Rev. R. A. Wilmott (author of *Lives of the Sacred Poets*) was at Bentworth, in the summer of 1833, he was surprised, on ascending the steep path leading to the church, to find the name of Withers upon the sign-board of a little public-house by the road-side. On inquiry he was informed that this individual came from the neighbourhood of Farnham, in Surrey, and from the long residence of our poet in that part of the country, it is not improbable that the host of the "Five Bells" was descended from the author of the *Shepherd's Hunting*. The same

name also hangs before an humble inn in the quiet town of Alton, and one of the keepers of the gate on the road to Winchester owns the like appellation.

CURIOUS CARD ADVERTISEMENT.—“Geographical Cards printed from copper-plates, designed and fitted to all our known English games at cards, faithfully representing the several kingdoms, countreys, and parts of the whole world, with the latitude and longitude of all places, whereby Geography may familiarly and easily be learnt by all sorts of people. Sold by *Henry Brome*, at the Gun at the West-end of St. Paul's: the cards plain, are sold at 1s. the pack; gilt and embellished, at 2s. 6d.; bound in books, and so serving for geographical tables, at 2s.”—*Clavel's Catalogue of Books, &c.* No. 6, Feb. 1675.

VYSE'S SPELLING BOOK.—At the sale of the Robinsons, the copyright of Vyse's *Spelling Book* sold for the enormous sum of two thousand two hundred pounds, with an annuity of fifty guineas to the author.

A KNOWLEDGE OF BOOKS.—Swift says, “Some know books as they do lords; learn their titles exactly, and then brag of their acquaintance.”

FLY LEAVES;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

WHO WAS PUTTENHAM, THE AUTHOR OF "THE ARTE OF ENGLISH POESIE?"

THIS question was asked by D'Israeli in his interesting work on the *Amenities of Literature*, (vol. II, p. 279), but the learned author has himself supplied all the information which has descended to our times.

"*The Arte of English Poesie, contrived in three bookes—the first of Poets and Poesie—the second of Proportion—the third of Ornament,*" was first printed in 1589; but we gather from the book itself, that it was in hand at least as early as in 1553.

The author remained unknown after the publication, for Sir John Harrington, who lived in the circle of the court, designated him as "the unknown god-father, that this last year save one, (1589) sent forth a book, called *The Arte of English Poesie*." About twelve years afterwards, Carew, in his *Survey of Cornwall*, appears to have been the first who disclosed the writer's name as "Master Puttenham;" but this was so little known among literary men, that three years later, in 1605, Camden only alludes to the writer as "the gentleman who proves that poets are the first politicians, the first philosophers, and the first historiographers." Eleven years after, Edmund Bolton, in his *Hypercritica*, notices "this work, (*as the same is*) of one of Queen Elizabeth's pensioners, Puttenham."

[No. 4.]

Puttenham's name and writings are unnoticed by any contemporary. Even the baptismal name of this writer has been subject to contradiction. Ames appears first to have called him *Webster* Puttenham. Possibly Ames might have noted down the name from Carew, as *Master* Puttenham, which by an error of the pen, or the printer, was transformed into the remarkable christian name of *Webster*. How else can we account for the misnomer? Steevens, in an indistinct reference to a manuscript, revealed it to be *George*; and probably was led to that opinion by the knowledge of a manuscript work in the Harleian collection by a *George* Puttenham. It is a defence of Elizabeth in the matter of the Scottish Queen. Ellis, our poetic antiquary, has distinguished our author as "*Webster, alias George.*" All this taken for granted, the last editor, probably in the course of his professional pursuits, falls on a nuncupative will, dated 1590, of a *George* Puttenham; already persuaded that such a name appertained to the author of "*The Arte of English Poesie,*" he ventured to corroborate what yet remained to be ascertained. All that he could draw from the nuncupative will of this *George* Puttenham is, that he "*left all his goods, moveable and immoveable, moneys, and bonds,*" to Mary Symes, a favourite female servant; but he infers that "*he probably was our author.*" Yet, at the same time, there turned up another will of one *Richard* Puttenham, a "*prisoner in her Majesty's bench.*" *Richard* therefore may have as valid pretensions to "*The Arte of English Poesie*" as *George*, and neither may be the author.

The following letter is an evidence of the uncertain accounts respecting this author among the most knowing literary historians. Here too, we find that *Webster*, or *George*, or *Richard*, is changed into *Jo*!

"What authority Mr. Wood has for *Jo. Puttenham's* being the author of the *Art of English Poetry*, I do not know. Mr. Wauley in his catalogue of the *Harley*

Library, says that *he had been told that Edmund Spenser was the author of that book, which came out anonymous.* But Sir John Harrington, in his preface to *Orlando Furioso*, gives so hard a censure of that book, that Spenser could not possibly be the author."—*Letter from THOMAS BAKER to the Hon. James West*, printed in the *European Magazine*, April, 1788.

DANCING TAUGHT BY WRITTEN CHARACTERS TERMED "ORCHESOGRAPHY."

IN Nichols' edition of *The Tatler*, (vol. iii, p. 147), the editor, by an extraordinary oversight, has turned a learned priest into a French dancing master! The passage occurs in No. 88, where the writers, Steele and Addison, ridicule the system of learning to dance, by *written characters*: "He was a dancing-master, and had been reading a dance or two before he went out, which had been written by one who taught at an academy in France."

The editor's note is as follows:—

"Thoinot Arbeau, a dancing-master at Paris, is here justly celebrated, as the real inventor of the art of writing dances in characters, termed *Orchesography*, from two Greek words, signifying *a dance*, and *I write*. The discovery was recent at the time of the first publication of this paper."

The date of No. 88 of the *Tatler* is November 1st, 1709, and Thoinot Arbeau's *Orchesographie* was printed in 1589!

The full title of the work is this:—" *Orchesographie, a traicte en forme de dialogue, par lequel toutes personnes peuvent facilement apprendre et practiquer l'honneste exercice des dances.* Lengres, 4to. 1589," and the author was

Jean Tabourot, canon and official of the Cathedral of Langres, who published it under the anagrammatized name of *Thoinot Arbeau*. He died in 1595, at the age of 66. His work is equally curious and uncommon.

The dancing-master, "who taught at an academy in France," alluded to by the writers of the *Tatler*, was Mons. Feuillet, whose *Orchesography* was published in Paris at the end of the seventeenth century, and translated and printed in London in 1707. The editor of the English translation thus opens his Preface:—"I perswade myselfe that before so useful a curiosity as the following Treatise, it would not be disagreeable to the reader to give him an account of the origin and progress of the Art of Orchesography. Furetier in his Historical Dictionary tells us of a curious treatise of this art by one Thoinot Arbeau, printed 1588, at Langres, from whom Monsieur Feuillet, in his preface, supposes this art to date its first rise and birth, though he could never procure a sight of it, as not to be found in Paris. But this very book falling into my hands, I took care to peruse it with some attention, but it was far short of that expectation, which such recommendation had raised in me: for though it might perhaps have given the hint to Mr. Beauchamp, yet it is nothing but an imperfect, rough draught, nor is it confined to dancing, since it treats besides of beating the drum, playing on the pipe, and the like.

"But notwithstanding this blind hint of Arbeau, to do justice to Mr. Beauchamp, we must attribute to him the invention of this art, who in all probability, could no more see the former book than Mons. Feuillet."

We leave Mr. Beauchamp and M. Feuillet to fight out their respective claims to the *invention*, promising them no intrusion on the part of the old canon of Langres.

CHARLES THE FIRST AND THE MARQUESS OF WORCESTER.

IN the "Conference" which took place when Charles the First visited the Marquess of Worcester, at Ragland Castle, with his court, there is the following curious anecdote respecting the poet Gower, which shows that the sphere of a poet's influence is far wider than that of his own age.

The marquess was a shrewd though whimsical man, and a favourite of the king for his frankness and his love of the arts. His lordship entertained the royal guest with extraordinary magnificence. Among the rare curiosities was a sumptuous copy of Gower's *Confessio Amantis*.

Charles the First usually visited the marquess after dinner. Once he found his lordship with the book of John Gower lying open, which the king said he had never before seen. "Oh!" exclaimed the marquess, "it is a book of books! and if your majesty had been well versed in it, it would have made you a king of kings."

"Why so, my lord?"

"Why, here is set down how Aristotle brought up and instructed Alexander the Great in all the rudiments and principles belonging to a prince." And under the persons of Aristotle and Alexander the marquess read the king such a lesson, that all the standers-by were amazed at his boldness.

The king asked whether he had his lesson by heart, or spake out of the book?

"Sir, if you would read my heart, it may be that you might find it there; or if your majesty pleased to get it by heart I will lend you my book." The king accepted the offer.

Some of the new made lords fretted and bit their thumbs at certain passages in the marquess' discourse; and some protested that no man was so much for the absolute power

of a king as Aristotle. The marquess told the king that he would indeed show him one remarkable passage to that purpose, and turning to the place read,

“A king can kill, a king can save;
A king can make a lord a knave;
And of a knave, a lord also.”

On this several new-made lords slunk out of the room, which the king observing told the marquess, “My lord, at this rate you will drive away all my nobility.”

SINGULAR SPECIMEN OF ORTHOGRAPHY IN THE SIXTEENTH CENTURY.

THE following letter was written by the Duchess of Norfolk to Cromwell Earl of Essex. It exhibits a curious instance of the monstrous anomalies of our orthography in the infancy of our literature, when a spelling book was yet a precious thing:—

“My ffary gode lord,—her I sand you in tokyn hoff the neweyer, a glasse hoff Setyl set it Sellfer gyld. I pra you tak hit in wort. An hy wer habel het showlde be bater. I woll hit war wort a m crone.”

Thus translated:—

“My very good lord,—Here I send you, in token of the new year, a glass of setyll set in silver gilt; I pray you take it in worth. An I were able it should be better. I would it were worth a thousand crown.”

Neglected Biography.

No. IV.—HENRY LEMOINE.

THE remarkable subject of the present sketch was born in Spitalfields in the year 1756, and educated at a free school

belonging to the French Calvinists in the same locality. At the age of fourteen he was apprenticed to a stationer and rag merchant in Lamb-street, Spitalfields. Here his servitude was enlivened by the pursuit of letters at stolen hours, and borrowed from the time of rest, when, with the assistance of a lamp fitted to a dark lantern, he contrived to read and digest some necessary works of history, poetry, arts, and sciences.

From the service of the "stationer and rag merchant," Lemoine removed to a Mr. Chatterton's, whom, it appears, was a "baker" and "bookseller." This person was well known among the *bibliopoles* of the metropolis for his knowledge in the old puritanical divinity of Charles and Cromwell's time, and for a short distich over his window, as follows:—

"Two trades united, which you seldom find,
Bread to refresh the body, *books* the mind."

Lemoine shortly left the *baking* bookseller, and hired himself as a foreigner to teach French in a boarding school at Vauxhall. He succeeded so well in this occupation, that neither master nor scholars suspected him capable of speaking a word of English; but the constraint was too much for him long to bear, and imparting the secret of his disguise to the maids in the kitchen, he received his dismissal, not, however, without the character of having ably performed the duties of his situation.

An ardent love of books, and some knowledge of their value, now induced the subject of our notice to turn bookseller; and accordingly, in the year 1777, he opened a book stall, (formerly kept by an aged woman named Borgan) at the corner of the passage leading to the church in the Little Minories.

In 1780, he removed to Bishopsgate Churchyard, where he continued without interruption for fourteen years. He

left his "sky-covered" shop in 1795, to commence *pedestrian* bookseller.

During the period of his "shop-keeping" in Bishopsgate, Lemoine produced the *Conjuror's Magazine*, a monthly publication of which he was projector and editor. This contained a translation of Lavater's famous work on Physiognomy. Of the first numbers of the magazine, 10,000 copies were sold each month. During this time, he brought out a collection of *Ghost Stories*, prefaced by an ingenious argument endeavouring to convince the world of the reality of "the visits from the world of spirits." He also projected and carried on a considerable work on the *Medical Virtues of English Plants*, and was the author of numerous tracts on various subjects, published in the latter part of the eighteenth century.

But perhaps the work of this "poor author" most interesting to our readers, is that now before us, from which we transcribe the *full* title:—"Typographical Antiquities; History, Origin, and Progress of the Art of Printing, from its First Invention in Germany, to the end of the Seventeenth Century; and from its Introduction into England, by Caxton, to the Present Time: including among a variety of Curious and Interesting Matter, its Progress in the Provinces, with Chronological Lists of Eminent Printers, in England, Scotland, and Ireland. Together with Anecdotes of several Eminent and Literary Characters who have Honoured the Art by their Attention to its Improvement; also a Particular and Compleat History of the Walpolean Press, established at Strawberry Hill; with an Accurate List of every Publication issued therefrom, and the exact number printed thereof. At the Conclusion is given a Curious Dissertation on the Origin of the Use of Paper; also a Complete History of the Art of Wood-Cutting and Engraving on Copper, from its First Invention in Italy to its Latest Improvement in Great Britain;

concluding with the Adjudication of Literary Property, or the Laws and Terms to which Authors, Designers, and Publishers are Separately Subject; with a Catalogue of Remarkable Bibles and Common-Prayer-Books, from the Infancy of Printing to the Present Time. Extracted from the best Authorities by Henry Lemoine, Bibliop. Lond. London, 1797; Printed and Sold by S. Fisher, No. 10, St. John's Lane, Clerkenwell: also Sold by Lee and Hunt, No. 32, Paternoster Row." Pp. 156.

Poor Lemoine, in later life, was much reduced in circumstances. Industry was always a leading feature in his character, and from morning till night he perambulated the streets of London, with a bag under his arm, satisfied if he gained enough to provide for the day which flew over his head. He died in St. Bartholomew's Hospital, April 30th, 1812, aged 56 years.

Memorials of Old London.

THE CONDUIT AT ISLINGTON.—Formerly in the pleasant fields of Islington (now Pentonville) stood a large white Conduit, which in ancient times supplied the monks of the Carthusian Priory (now the Charterhouse) with water. From some old deeds now before us, we have been enabled to make out the following.

9th April [1429] 8 Henry VI. Feoffment from John Ferreby, esquire, and Margery his wife, to the Prior and Convent of the *House of the Salutation of the Blessed Mary, of the Order of Carthusians near the City of London*, of the Spring in the meadow called *Overmead*, in *Iseldon*, to make a Conduit of Water therefrom, and a certain piece of land there, rendering thereby yearly to them and the heirs of the aforesaid Margery 12d. yearly for all services.

10th April, 8 Henry VI. Deed Poll between the Prior and Convent aforesaid, and John Ferreby and Margery his wife, that after the making of the aforesaid Conduit, the said John Ferreby and Margery his wife, and the heirs of

the said Margery, should have the herbage and all the profit yearly arising out of the aforesaid land for ever, saving a right of entry to the said Prior and Convent to do necessary repairs.

2nd Dec. [1430] 9 Hen. VI. Licence to John Ferreby, esquire, and Margery his wife, that they may grant and assign a certain spring and land in the town of *Iseldon* to the said Prior and Convent, and that they may make an aqueduct under the ground, from the spring aforesaid, through the land aforesaid, and by the King's highway under the aforesaid house, and to put leaden pipes for the said aqueduct under the ground and the King's highway.

On the feast of the *Assumption of the Blessed Mary* in the year 1430, it was agreed by deed of covenant, between William Hulle, Prior of the *Hospital of St. John of Jerusalem*, and the co-brethren of the said Hospital, and the said Prior and Convent of the said *House of Carthusians*, that it should be lawful for the said Prior and Convent of the said House of Carthusians to place leaden pipes from the head of the aqueduct aforesaid, in the meadow called *Overmead* in *Iseldon*, unto the *House of Habitation* of the aforesaid Prior and Convent of the House of *Carthusians*, without let or impediment of the Prior of the Hospital aforesaid.

SADLER'S WELLS.—“T. G., doctor in physic,” published in 1684 a pamphlet upon this place, in which he says, “The water of this well, before the Reformation, was very much famed for several extraordinary cures performed thereby, and was thereupon accounted sacred, and called Holy-well. The priests belonging to the priory of Clerk-enwell using to attend there, made the people believe that the virtue of the water proceeded from the efficacy of their prayers; but at the Reformation the well was stopped, upon the supposition that the frequenting of it was altogether superstitious; and so by degrees it grew out of remembrance, and was wholly lost until then found out; when a gentleman named Sadler, who had lately built a new music-house there, and being surveyor of the highways, had employed men to dig gravel in his garden, in the midst whereof they found it stopped up and covered with an arch of stone.” After the decease of Sadler, Francis Forcer, a musician of some eminence in his profession, became proprietor of the well and music-room; he was succeeded by his son, who first exhibited there the

diversions of rope-dancing and tumbling, which were then performed in the garden.

The rural vicinity of the "Wells" long made it a favourite retreat of the pleasure seeking citizens. In 1740, the following "New Song on Sadler's Wells," was in high esteem.

"At eve, when Sylva's shady scene
Is clad with spreading branches green,
And varied sweets all round display'd,
To grace the pleasant flow'ry meads,
For those who're willing joys to taste,
Where pleasures flow and blessings last,
And God of Health with transport dwells,
Must all repair to *Sadler's Wells*.

"The pleasant streams of Middleton
In gentle murmurs glide along,
In which the sporting fishes play,
To close each weary summer's day;
And music's charm, in lulling sounds,
With mirth and harmony abounds;
While nymphs and swains, with beaux and belles,
All praise the joys of *Sadler's Wells*."

Bibliographical Notices.

THE TRUE LOYALIST, OR CHEVALIER'S FAVOURITE;
BEING A COLLECTION OF SONGS, NEVER BEFORE
PRINTED. ALSO SEVERAL OTHER LOYAL COMPOSITIONS,
WROTE BY EMINENT HANDS. *Printed in the year 1779.* 12mo.

This curious little volume, consisting of 144 pages, appears to have been *privately* printed. A copy was marked in Thorpe's Catalogue, 1825, £1 11s. 6d. The Songs extend to p. 104; then follows a Tragi-Comedy, in which the principal characters are The Pretender, The Duke of Perth, Lord Elcho, Lady Wemyss, The Duke of Cumberland, &c. The "Loyal Poems" commence at p. 119, and extend to the end of the volume.

Many of the Songs have escaped the notice of Hogg, and the more recent editors of Jacobite Minstrelsy.

HUMANE INDUSTRY: OR A HISTORY OF MOST MANUAL ARTS; DEDUCING THE ORIGINAL, PROGRESS, AND IMPROVEMENT OF THEM. 8vo. 1661.

Ascribed by Wood to Thomas Powell, D.D., Canon of St. David's; "who was," says he, "an able philosopher, a curious critic, and well versed in various languages." He died in London, December 31, 1660. (See an excellent analysis of this work, in Oldy's *British Librarian*, pp. 42—59.)

Specimens of Ancient Poetry.

THE following madrigals, written by a sweet poet of whom more ought to be known—Thomas Campion, are taken from a MS. volume of old poetry in the possession of the Editor. (See No. 1 of FLY LEAVES, where some pieces of Breton's are given from the same MS.)

Thomas Campion flourished as a poet and physician during part of the reigns of Elizabeth and James the First. He was educated at Cambridge, but no particulars of his life or family can be found. From the "Admittances to Gray's Inn," (Harl. MS., 1912,) in which a Thomas Campion is stated to have been admitted a member of that society in 1586, and who is in a great measure identified as the poet, from his having composed a song for the *Gray's Inn Masque*, it would appear that he was originally intended for the profession of the law. By his contemporaries he was styled "Sweet Maister Campion;" and he was famous as well for his musical as for his poetical talents.

I.

"Thrice tosse these oaken ashes in the ayre;
Thrice sit thou mute in this enchanted chayre;
Then thrice three times tie up this true love's knot,
And murmur soft shee will, or shee will not.

"Goe burn these poys'nous weedes in yon blew fire,
These screech-owles feathers, and this prickling bryer,
This cypresse gathered at a dead man's grave;
That all thy feares and cares an end may have.

"Then come you fayries, dance with me a round,
Melt her hard hart with your melodious sound :
In vaine are all the charms I can devise,
She hath an arte to break them with her eyes."

II.

"Fire! fire! fire! fire!
Loe here I burn in such desire,
That all the teares that I can straine
Out of mine idle empty braine,
Cannot allay my scorching paine.
Come Trent, and Humber, and fayre Thames,
Dread ocean haste with all thy streames ;
And if you cannot quench my fire,
O drowne both me and my desire.

"Fire! fire! fire! fire!
There is no hell to my desire :
See all the rivers backward flye,
And the ocean doth his waves deny,
For feare my heart should drink them drie.
Come heav'nly showers then pouring downe ;
Come you that once the world did drowne :
Some then you spar'd, but now save all,
That else must burn, and with me fall."

III.

"Never love unlesse you can
Beare with all the faults of man :
Men sometimes will jealous bee,
Though but little cause they see,
And hang the head as discontent,
And speake what straight they will repent.

"Men that but one saint adore,
Make a shew of love to more :
Beauty must be scorn'd in none,
Though but truely serv'd in one ;
For what is courtship but disguise ?
True hearts may have dissembling eyes.

"Men when their affaires require,
Must awhile themselves retire ;
Sometimes hunt, and sometimes hawke,
And not ever sit and talk.

If these and such like you can beare,
Then like, and love, and never feare."

IV.

"So sweet is thy discourse to me,
And so delightfull is thy sight,
As I taste nothing right but thee:
O why invented nature light?
Was it alone for beauties sake,
That her grac't words might better take?

"No more can I old joyes recall,
They now to me become unknowne,
Not seeming to have beene at all.
Alas! how soone is this love growne
To such a spreading height in me,
As with it all must shadow'd be."

V.

"Maydes are simple some men say,
They forsooth will trust no men;
But should they men's wils obey,
Maides were very simple then.

"Truth a rare flow'r now is growne,
Few men weare it in their hearts;
Lovers are more eas'ly knowne
By their follies, then deserts.

"Safer may we credit give
To a faithlesse wand'ring Jew,
Then a young mans vows beleeve,
When he sweares his love is true.

"Love they make a poore blinde childe,
But let none trust such as hee;
Rather then to be beguiled,
Ever let me simple be."

Scraps and Sketches.

THE KING'S COCK CROWER.—A singular custom, of matchless absurdity, formerly existed in the English Court. During Lent, an ancient officer of the crown, styled the *King's Cock Crower*, *crowed* the hour each night within the precincts of the Palace. On the Ash Wednesday, after the accession of the House of Hanover, as the Prince of Wales (afterwards George II) sat down to supper, this officer abruptly entered the apartment, and in a sound resembling the shrill pipe of a cock, *crowed past ten o'clock!* The astonished Prince, at first conceiving it to be a premeditated insult, rose to resent the affront, but, upon the nature of the ceremony being explained to him, he was satisfied. Since that period, this silly custom has been discontinued.

THE PRIVATE LIBRARY OF CHARLES II.—This King collected about 1,000 volumes in his private library, most of them having been dedicated or presented to him. Among them was an exquisitely illuminated Breviary, given by King Henry VII. to his daughter Margaret, Queen of Scots, with his autograph annexed to a desire that she would pray for his soul; a curious MS. in High Dutch on the Great Elixir; and in French a MS., 300 years old, with curious paintings of plants in miniature; the Journal, and a folio MS. of Themes, Orations, and Translations, written and subscribed by the hand of Edward VI.

EDMUND CURLL, THE BOOKSELLER.—This extraordinary character lived at the Pope's Head, in Rose Street, Covent Garden, and afterwards at the Bible and Dial, in Fleet Street. He died in 1748. When at the Pope's Head, he published a catalogue of books, of twenty-five pages, classed according to the subjects. He also dealt in second-hand books.

FLY LEAVES ;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

OLIVER CROMWELL'S LOVE OF STATE.

IF in the early part of his career, Cromwell was careless of his personal appearance, and averse to the "poms and vanities" of this wicked world; as he increased in power, so he improved his dress, and gave way at least to some of those "forms and shows of state," which possess no trifling influence over the minds of men.

When Cromwell was selected to reduce the Irish people to obedience, his departure, and the stateliness of his cavalcade, are thus announced in the *Moderate Intelligencer*, July 10th, 1649;—"This evening, about five of the clock, the Lord Lieutenant of Ireland began his journey, by the way of Windsor, and so to Bristol. He went forth in that state and equipage as the like hath hardly been seen; himself in a coach with six gallant Flanders mares, whitish grey, divers coaches accompanying him, and very many great officers of the army: his life-guard consisting of eighty gallant men, the meanest thereof, a commander or esquire, in stately habit, with trumpets sounding, almost to the shaking of Charing Cross, had it been now standing: of his life-guard many are colonels, and believe it, it's such a guard as is hardly to be paralleled in the world."

On the 16th of December, 1653, Cromwell was solemnly installed Lord Protector of the Commonwealth of England,

[No. 5.]

Scotland, and Ireland. The great ceremony of installation took place at Westminster Hall. After a "seeking of the Lord," about one o'clock in the afternoon, the Protector issued from his apartments at Whitehall, and entered his coach of state. He was surrounded by his body-guard, and on each side of King-street was a line of soldiers. Preceding him, in their several coaches, were the two Lords Commissioners of the Privy Seal, the Barons of the Exchequer, the Judges in their robes, the Council of the Commonwealth; the Lord Mayor, the Aldermen, and the Recorder of London, in their scarlet gowns; the chief officers of the Army; and lastly, the Protector himself, in a black suit and cloak, with long boots, and a broad band of gold round his hat. A chair of state, with a splendid carpet and cushions, had been prepared for his reception. He stood on the left side of it, between the two Commissioners, uncovered, till the articles, by which he bound himself to govern the three kingdoms, had been read. After a short demur of affected humility, he solemnly accepted and subscribed them, in the face of the court. He then covered himself and sat down in the chair of state; the great officers of the Commonwealth, who were arranged on each side, covered themselves also at the same moment. The Commissioners then delivered to him the great seal, and the Lord Mayor presented him with the sword and cap of maintenance, all which he immediately returned to them. The court then rose, and, preceded by the Lord Mayor, carrying the sword, he returned to Whitehall. The procession again assembled in the Banqueting-house, where an "exhortation" was given by Lockyer, and they then dispersed to their own homes.

In February, 1654, the Protector was invited to dine with the citizens of London. Dugdale, in his *Short View of the Late Troubles in England*, 1631, p. 417, thus records the event:—"And being invited by the Lord Mayor and

Aldermen of London, to dine at Grocer's Hall upon Ash-Wednesday; to the end he might have the greater veneration from the people, it was contrived that he should ride through the city in state to that feast, which was accordingly performed as followeth:—

“First, the several Companies of London, having order within rayles hung with blew cloath; the Citty banner, and streamers belonging to the respective Companies, being set before them. Then the Lord Mayor with his mace, sword, and cap of maintenance, attended by the Aldermen in scarlet, and their gold chains, rode to Temple Bar. Where, meeting the Protector, with his military train, he delivered up the sword to him, making a short congratulatory speech to his Highness. Which being ended, they proceeded towards Grocer's-Hall, thus:—

“First the City Marshall, and some other officers. Then to meet at Guild-hall, in their liveries, went thence and placed themselves, according to their superiority, in the streets, from the lower end of Cheapside to Temple Bar, six trumpets. After them, his Highness' Life-guard. Then eight trumpets more. Next the city streamers red and white. Then the Aldermen. After them the two Shireeves. Next his highness' heraulds, with rich coats, adorned with the Commonwealth's arms (viz., the *Cross* and *Harp*.) Then the mace and cap of maintenance. Next the Lord Mayor (bare-headed) carrying the sword. After him two Gentlemen Ushers. Then his Highness the Protector, with twelve footmen in gray jackets, laced with silver and black silk lace. After him rode Major General Skyppon, and the rest of the council. Then the officers of the army. And lastly, divers others, on horseback and in coaches,” &c.

Immediately upon his installation as Protector, Cromwell took complete possession of the classic residences of royalty, Whitehall, Hampton Court, and Windsor, which

were severally fitted up with great magnificence for his reception.

The contemporary notices of the removal of the Protector to the stately apartments of Whitehall are curious :—
 “ April 13, 1654. This day the bedchamber, and the rest of the lodgings and rooms appointed for the Lord Protector in Whitehall, were prepared for his Highness to remove from the Cockpit on the morrow.”—“ His Highness the Lord Protector, with his lady and family, this day (April 14) dined at Whitehall, whither his Highness and family are removed, and did this night lie there, and do there continue.”—“ April 15. His Highness went this day to Hampton Court, and returned again at night.”

The event is also thus announced in the *Weekly Intelligencer* (March 14th to 21st, 1654) :—

“ The Privy Lodgings for his Highness the Lord Protector in Whitehall are now in readiness, as also the lodgings for his Lady Protectress ; and likewise the privy kitchen, and other kitchens, butteries, and offices ; and it is conceived the whole family will be settled there before Easter. The tables for diet prepared are these :—

A table for his Highness.

A table for the Protectress.

A table for chaplains and strangers.

A table for the steward and gentlemen.

A table for the gentlemen.

A table for coachmen, grooms, and other domestic servants.

A table for inferiors or sub-servants.”

The public entertainments at Whitehall were frequent and prodigal. Every Monday the Protector kept an open table for all the officers of his army who had attained the rank of captain, besides a smaller table, every day of the week for such officers as came accidentally to court. “ With these” says Heath, “ he seemed to disport himself, taking off his drink

freely, and opening himself every way to the most free familiarity. He did merely lie at the catch of what should incogitantly, and with such unsuspected provocation fall from their mouths, which he would be sure to record, and lay up against his occasion of reducing them to the speaker's memory." The insignificant author (some disappointed scullion) of *The Court and Kitchen of Mrs. Joan Cromwell* informs us, that in order "that he might not appear so much a military governor, but have something of the prince in him, about noon time, a man might hear a huge clattering of dishes and noise of servitors in rank and file, marching to his table, though neither sumptuously nor extraordinarily furnished." The court entertainments, however, if not extremely refined, appear to have been on the largest scale. The Parliament was occasionally invited to dine with the Protector in a body. Burton inserts, in his *Parliamentary Diary*, 18th February, 1657,—“Mr. Speaker acquainted the House, that his Highness hath invited all the members of this House to dine with his Highness on Friday next, being the day of public thanksgiving in the Banquetting House at Whitehall.” Heath also mentions the Parliament being “gaudily entertained” by him in the Banquetting House in 1656.

The funeral of Cromwell, as well as the ceremony of lying in state, were conducted with a pomp and magnificence which have rarely been exceeded. According to Heath, the large sum of sixty thousand pounds were expended on these obsequies. Noble, however, places the real expenditure at twenty-eight thousand pounds; and Walker, in his *History of Independency* (pt. iv., p. 32), at twenty-nine thousand pounds.

The effigy carried in the procession must have been a strange fancy. “The shirt of fine Holland, laced,”—“the doublet and breeches of Spanish fashion with great skirts,”—“the silk stockings, shoe strings, and gaiters, suitable,”

—"the black Spanish leather-shoes,"—"the surcoat of purple velvet, richly laced with gold lace,"—"the rich crown,"—"the stones of various colours,"—"the cordings and bosses of purple and gold,"—"the bands and ruffs of best Holland,"—and "the royal robe of purple velvet!" What availed all this gorgeous show? Our ancient monarchs "they sleep well," but Cromwell rests beneath the gibbet at Tyburn.

EXTRAORDINARY LOVE-LETTER

ADDRESSED TO A LADY OF MALDON, IN 1644.

THE following interesting epistle has been communicated to the Editor by Charles Clark, Esq., of Great Totham Hall, Essex.

"To the most choice Gentlewoman, and ornament of her sexe, Mrs. Elizabeth Goode, daughter of Sebastian Goode, Esquire, at Maldon.

"MRS. ELIZABETH,

"I have long beene an earnest suitor to your honour and deserts, that I might be admitted an humble snitor to your sweete selfe; now, after many striveings and wrestlings, I have almost prevailed. My next suit is, that your dearest selfe would comply with your dearest parents' desires and mine: they are most ready to part with a great part of their estate for your sake, and I most willinge to place all my joyes and delights in *You* alone. Nowe it is, or will sodainely be, in your sole power to dash and frustrate, or crowne all my indeavours: hereby you will make me a most happy man, and your selfe (*I hope*) a no lesse happy spouse.

"Well, sweete Mrs. Elizabeth, be not afraide to venture

on me: as you have a most tender father, and a most indulgent mother, so lett me, that I think Providence kept for you, furnish you with a very, very lovinge husband. Could you reade my most inmost thoughts, you would soon answere love with love. I here promise you, and wil make good this promise againe (when that happy daye comes) on holy ground, that I will love and honour you.

“ Knowe, this is my virgin request, the first request in earnest that ever came from my lippes or pen: my eyes have seene many yonge gallants and virgins, but Mrs. Elizabeth is the delight of my eyes. Others of your sexe have been acceptable, and some precious in my eyes; but you, and you only, have been, and still are, the pearle in my eyes.

“ Amongst all the works of God, I delight most in beholdinge (the sun excepted) an amiable countenance; and such is yours, or none in these parts of England. Your face is a mappe of beauties, your gentle breast a cabinet of vertues, and your whole selfe a cluster of all the choisest delicacies: but, in plaine English, not your pleasinge aspecte, nor well-featured person, nor admired excellencies, nor weighty portion, fastened my affections on you, but your love (of this I have beene long persuaded) to a man (myself I mean) so undeserving it.

“ As for my selfe, I am thought worthy of a good wife, though unworthy of you. These pretty toyes, called husbands, are such rare commodities in this age, that I can woe and winne wives by the dozens. I know not any gentlewoman in these parts, but would kisse a letter from my hands, reade it with joye, and then laye it up next her hart as a treasure; but I will not trye their courtecies, except I find you discourteous.

“ My last request is this,—take a turne in private, then read this letter againe, and imagine the penman at your elbow. Next laye your hand upon your hart, and resolve

to saye Amen to my desires. If so, I shall accept your portion with the left hand, but your lovely person with the right. Portions I can have enough to my minde in other places, but not a wife to my minde in any place of the wide world but at *Malden*. I hope, therefore, no place shall furnish you with a husband but *Kingstone*, where lives in hope

“Your most hearty Friend and Servant,
“THOMAS BOURMAN.”

“*From my Chamber, Dec. 2, 1644.*”

“TIS MERRY IN HALL, WHEN BEARDS
WAG ALL.”

THIS rhyming proverb may be traced back to the commencement of the fourteenth century, when it occurs in an inedited metrical romance, (attributed to Adam Davie) entitled *The Life of Alexander* :—

“Merrie swithe it is in halle
When the berdes waveth alle.”

But it is much better known in the scrap of an old ballad quoted by Shakespeare in the *Second Part of Henry IV*, (act v., sc. 3.)—

“Be merry, be merry, my wife has all,
For women are shrews, both short and tall :
'Tis merry in hall, when beards wag all,
And welcome merry Shrove-tide.”

Old John Heywood has it in his *Epigrammes on Proverbs*, printed before 1553. It occurs under the phrase “wagging beards.” (*Epig.* 2.)—

“It is mery in hall, when beards wagge all ;
Husband, for this, these woordes to-night I call :

This is ment by men in their merie eating,
 Not to wag their beardes in brauling or threating :
 Wyfe, the meaning hereof differth not two pinnes,
 Between wagginge of men's beards, and women's chins."

In William Stafford's *Briefe Conceipte of English Pollicye*, 1581, the author says, "'Tis a common proverbe—Merry in hall, when beardes wag all." And a contemporary writer speaking of a banquet says, "The table taken up, the plate presently conveyed into the pantrie, the hall summons this consort of companions (upon payne to dyne with Duke Humphrie, or to kisse the hare's foot) to appear at the first call: where a song is to be sung, the under song or holding whereof is, *It is merrie in hall, where beardes wag all.*" (*The Serving-man's Comfort*, 1598.)

This popular proverb forms the burden to a clever song introduced some few years ago, on the Edinburgh stage, by the veteran Murray. In the absence of anything *older* it may be acceptable:—

"Our ancient English melodies
 Are banish'd out of doors,
 And nothing's heard in modern days,
 But Signoras and Signors.
 Such airs I hate
 Like a pig in a gate,
 Give me the good old strain,
 When 'twas merry in the hall,
 The beards wagg'd all,
 We shall never see the like again !

"On beds of down our dandies lay,
 And waste the cheerful morn,
 While our squires of old would raise the day,
 With the sound of the bugle horn ;

And their wives took care
The feast to prepare,
For when they left the plain,
Oh! 'twas merry in the hall,
The beards wagg'd all,
We shall never see the like again!

“’Twas then the Christmas tale was told
Of goblin, ghost, or fairy,
And they cheer’d the hearts of the tenants old
With a cup of good canary.
And they each took a smack
Of the cold black jack,
’Till the fire burn’d in each brain;
Oh! ’twas merry in the hall,
The beards wagg’d all,
May we soon see the like again!

Neglected Biography.

NO. V.—ANDREW JACKSON.

THE subject of this notice was well known as a dealer in old books, and black-letter, for more than forty years, in Clare Court, Drury Lane. Here, like another Magliabechi, ’midst dust and cob-webs, he indulged his appetite for reading. Legends and romances, history and poetry, were, indiscriminately, his favourite pursuits. Unlike a contemporary brother of the trade (John King, of Moorfields, whose library was sold by Barker in 1760), he did not make the curiosity of his customers the foundation of a collection for his own use, and refuse to part with an

article, where he found an eagerness in a purchaser to obtain it. When he met with a rarity, he would retain the same till he had satisfied his own desires in the perusal of it, and then part with it agreeable to his promise. Though placed in an humble rank in life, he was easy, cheerful, and facetious. If he did not abound, his wants were few, and he secured enough to carry him to his journey's end. He was a retainer to the Muses, but rather traversed the plains, than ascended any steps up the hill of Parnassus. In 1740 he published the first book of *Paradise Lost*, in rhyme ; and ten years afterwards, with somewhat better success, *Matrimonial Scenes*, consisting of the Seaman's Tale, the Manciple's Tale, the Character of the Wife of Bath, the Tale of the Wife of Bath and her Five Husbands ; all modernized from Chaucer by A. Jackson.

“ The first refiner of our native lays
Chaunted these tales in second Richard's days ;
Time grudg'd his wit, and on his language fed !
We rescue but the living from the dead ;
And what was sterling verse so long ago,
Is here new coined to make it current now.”

The contents of his catalogues of the years 1756, 1757, 1759, and one without date, as specified in their titles, were in rhyme. In 1751, in conjunction with Charles Marsh, he published, as Shakespeare's, a tract, entitled *A Briefe Conceipte, touching the Commonweale of this Realme of England*, originally printed in 1581.

ANDREW JACKSON died July 25, 1778, having completed his eighty-third year the fourteenth of May preceding.

Memorials of Old London.

DOYLEY'S WAREHOUSE FOR WOOLLEN ARTICLES IN THE STRAND.—The precise locality of this house was the east corner of Upper Wellington Street, now No. 346. The author of *Wine and Walnuts* (vol. 1, p. 149,) has the following note:—"Mr. Doyley, a very respectable warehousman, whose family, of the same name, had resided in the great old house, next to Hodsoll the banker's, from the time of Queen Anne. This house, built by Inigo Jones, which makes a prominent feature in the old engraved views of the Strand, having a covered, up and down entrance, which projected to the carriage-way, was pulled down about 1782. On the site of which was erected the house now occupied in the same business. The dessert napkins, termed *Doyleys*, are so called, having originated with this ancient firm."

CRAVEN BUILDINGS.—Dr. Arne, the celebrated musician, resided here. One of his title-pages reads as follows:—"The Musick in the Masque of Comus, written by Milton, as it was performed at the Theatre Royal in Drury Lane, composed by Thomas Augustine Arne, Opera Prima, London, printed by William Smith, at the Musick Shop in Middle Row, neare Holborne Bars, and sold by the Author at his house, No. 17, in Craven Buildings, Drury Lane." All the copies have the doctor's signature at the right hand corner.

Bibliographical Notices.

MUSICAL TRAVELS THROUGH ENGLAND. BY THE LATE JOEL COLLIER, LICENTATE IN MUSIC. A NEW EDITION.—London: Printed for G. Kearsley, at Johnson's Head, Fleet-street. 12mo. 1785.

This clever little *brochure* is a burlesque of the musical travels of the erudite Dr. Burney. It is dedicated "To the Governors and Guardians of the Hospital for the Maintenance and Education of exposed and deserted young

Children." Alexander Bicknell was in part the author; the latter portion was by Peter Beckford.

A COLLECTION OF SELECT EPIGRAMS, IN WHICH ARE MANY ORIGINALS NEVER BEFORE PRINTED, BY THE MOST EMINENT HANDS. PUBLISHED BY MR. HACKETT. *Printed for C. Hitch and L. Hawes, in Pater-noster-row; and for W. and I. Flackton, in Canterbury.* 12mo. 1757. (pp. 151.)

Lowndes mentions Hackett's Collection of Epitaphs, but does not allude to the present work, which appears to be rare. It is dedicated to "William Baylies, Esq., by his obliged friend, John Hackett." The authors' names are given in most instances.

A SHORT EXPLICATION OF SUCH FOREIGN WORDS, AS ARE MADE USE OF IN MUSICK BOOKS.—*London, Printed for J. Brotherton, at the Bible in Cornhill, near the Royal Exchange.* 12mo. 1724.

This appears to be the first musical dictionary printed in England. It consists of 96 pages, including a Preface, in which the compiler thus states his reasons for the publication:—"As Italian and other Foreign Musick is frequently made use of here in England, and as our Masters have adopted most of the same words and terms in their Musick and Compositions, as the Italians and others do in theirs, it is humbly presumed that a short explication thereof will be acceptable to all those who stand in need of such a help." At the end of the volume is a valuable "Catalogue of Printed Musick for Instruments."

Specimens of Ancient Poetry.

THE two following old songs are extracted from a rare little volume in the Editor's Library, entitled *Bristol Drollery, Poems and Songs*, London, Printed for Charles Allen, Bookseller in Bristol, 1674. The compiler, at the end of his address to "The Young Gallants," subscribes his initials "N. C."—probably Nathaniel Crouch.

THE TOWN GALLANT'S SONG.

"We are born, then cry
We know not for why;
And all our lives long
Still but the same song.

"Our lives are but short,
We're made Fortune's sport,
We spend them in care,
In hunting the hare.

"In tossing the pot,
In vent'ring our lot
At dice, when we play
To pass time away.

"We dress our selves fine,
At noon we do dine,
We walk then abroad,
Or ride on the road.

"With women we dally
Retreat and rally,
And then in the bed
We lay down our head.

"And all this and more
We do o're and o're,
Till at last we all die,
And in the cold grave lie.

"Then let us be merry,
Send down to the ferry
A bottle for him,
Old Charon the grim,
A bribe for our stay,
Till we must away."

THE ENJOYMENTS OF TOWN.

- “The sports on the green we’ll leave to the swains,
 The rise of their loves, and reward of their pains;
 At the tavern we’ll dine, then close up the day,
 At night, at a *Mask*, a *Ball*, or a *Play*.
 And when this is done, we’ll laugh and lie down,
 And our evening delights sweet slumbers shall crown.
- “At the *Pell* we will play, or a race we will run,
 We’ll sport with the *Racket*, and when that is done,
 At *Cribbage*, at *In*, or at *Hazard* a main,
 From *Tick* or *Baggamon* we will not refrain:
 And when we have done, we’ll laugh and lie down,
 And our passed delights sweet slumber shall crown.
- “Then we’ll away to the gardens or park
 With lures for the ladies, instead of the lark,
 With graces attractive, are fetch’d from Love’s mine,
 And his darts shall secure us the prey we design.
 And when we have done, we’ll laugh and lie down,
 And dream of our loves, enjoyment shall crown.”

 Scraps and Sketches.

ORIGIN OF THE TERM “HUMBUG.”—This, now *common* expression, is a corruption of the word *Hamburgh*, and originated in the following manner:—During a period when war prevailed on the Continent, so many false reports and lying bulletins were fabricated at *Hamburgh*, that at length, when any one would signify his disbelief of a statement, he would say, “You had that from *Hamburgh*,” and thus, “That is *Hamburgh*,” or *Humbug*, became a common expression of incredulity.

VANDERBANK, THE ENGRAVER.—This excellent engraver was born at Paris, and came to England about the year 1674. The following advertisement, which appeared in Clavel’s *Catalogue of Books*, No. 6, Feb., 1675, contains perhaps, the earliest notice of his residence here:—

“A new, very large, and fine Print of the Effigies of

His Sacred Majesty, Charles II, King of Great Britain, France, and Ireland, Curiously Engraven by *Monsieur Vanderbank*; printed in a sheet of imperial paper. Sold by the Author, near Covent Garden Church, and Jo. Overton, at the White Horse, without Newgate."

ANCIENT PRICES OF MSS.—Before the invention of printing, books were sold at an enormous price, as appears by what Gaguin wrote to one of his friends who had sent to him from Rome to procure a concordance for him. "I have not, to this day, found out a concordance, except one that is greatly esteemed, which Paschasius, the bookseller, has told me is to be sold, but the owner of it is abroad, and it may be had for a hundred crowns of gold."

THE ROMANCE OF ALEXANDER.—A copy of this romance, preserved in the Bodleian Library, reveals a secret of the cost of time freely bestowed on that single and mighty tome. The illuminator, by preserving the date when he had completed his own work, compared with that of the transcriber, when he had finished his part, appears to have employed nearly six years on the paintings which embellish this precious volume.

This romance was composed about the year 1200: the present copy was made in 1338. There is also a splendid manuscript, with rich and delicate illuminations, of the ancient romance of Alexander, in prose, in the British Museum, Bib. Reg. 15, E. 6.

FLY LEAVES ;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

JEREMY COLLIER'S ESSAY ON BOOKS.

COLLIER—quaint old Jeremy Collier, the violent opponent of “stage-plays,” and the mortal enemy of “immorality” of all kinds, was a man of eloquence and learning, though perhaps a little tinged with some of the prejudices of the times in which he flourished. Dunton said of him—“He is a breathing library, and for metaphysical learning and good oratory, he bears the bell from most that can be named. I know of none that equal him in these respects, except it be Dr. South, Dr. Stanhope, and Mr. Norris.”

Collier's *Essays upon Several Moral Subjects* deserve to be better known. Macaulay speaks highly of them, but not higher than they merit. The following extract may be taken as a fair sample of the rest. It is from the *second part* of the *Essays*, third edit. 8vo. 1698, p. 97.

“OF THE ENTERTAINMENT OF BOOKS.

“The diversions of *reading*, though they are not always of the strongest kind, yet they generally leave a better effect than the grosser satisfactions of sense ; for if they are well chosen, they neither dull the appetite, nor strain the capacity. On the contrary, they refresh the inclinations, and strengthen the power, and improve under experiment.

And what is best of all, they entertain and perfect at the same time, and convey wisdom and knowledge through pleasure. By *reading*, a man does as it were antedate his life, and makes himself contemporary with the ages past. And this way of running up beyond one's nativity, is much better than Plato's pre-existence; because here a man knows something of the state, and is the wiser for it, which he is not in the other.

"In conversing with books, we may chuse our company, and disengage without ceremony or exception. Here we are free from the formalities of custom and respect. We need not undergo the penance of a dull story, from a fop of figure; but may shake off the haughty, the impertinent, and the vain, at pleasure. Besides, authors, like women, commonly dress when they make a visit. Respect to themselves makes them polish their thoughts, and exert the force of their understanding more than they would, or can do in ordinary conversation: so that the reader has as it were the spirit and essence in a narrow compass, which was drawn off from a much larger proportion of time, labour, and expense. Like an heir, he is born rather than made rich, and comes into a stock of sense, with little or no trouble of his own. 'Tis true, a fortune in knowledge which descends in this manner, as well as an inherited estate, is too often neglected and squandered away, because we do not consider the difficulty in raising it.

"Books are a guide in youth, and an entertainment for age. They support us under solitude, and keep us from being a burthen to ourselves. They help us to forget the crossness of men and things; compose our cares and our passions, and lay our disappointments asleep. When we are weary of the living, we may repair to the dead, who have nothing of peevishness, pride, or design, in their conversation. However,

“To be constantly in the wheel, has neither pleasure nor improvement in it. A man may as well expect to grow stronger by always *eating*, as wiser by always *reading*. Too much overcharges nature, and turns more into disease than nourishment. 'Tis thought and digestion which makes books serviceable, and gives health and vigour to the mind. Neither ought we to be too implicit or resigning to authorities, but to examine before we assent, and preserve our reason in its just liberties. To walk always upon crutches, is the way to lose the use of our limbs. Such an absolute submission keeps us in a perpetual minority, breaks the spirits of the understanding, and lays us open to imposture.

“But books well managed afford direction and discovery. They strengthen the organs, and enlarge the prospect, and give a more universal insight into things, than can be learned from unlettered observation. He who depends only upon his own experience, has but a few materials to work upon. He is confined to narrow limits both of place and time, and is not fit to draw a large model, and to pronounce upon business which is complicated and unusual. There seems to be much the same difference between a man of meer practice, and another of learning, as there is between an empirick and a physician. The first may have a good receipt or two ; and if diseases and patients were very scarce, and all alike, he might do tolerably well. But if you enquire concerning the causes of distempers, the constitution of human bodies, the danger of symptoms, and the methods of cure, upon which the success of medicine depends, he knows little of the matter. On the other side—to take measures wholly from books, without looking into *men* and business, is like travelling in a map, where though countries and cities are well enough distinguished, yet villages and private seats are either overlooked, or too generally marked for a

stranger to find. And therefore he who would be a master, must draw by the life, as well as copy from originals, and joyn theory and experience together."

A FEW GOLDEN SENTENCES ABOUT BOOKS,
SELECTED FROM WIT'S ACADEMY, 1635.

"As those precious stones are more to be esteemed, which not onely doe delight the eyes with a variety of colours, and the more with a sweet scent, but are also effectuell for medicine; so those bookes are most to be regarded, which have not only the exornations of speech, but alsoe doe free the minde from vices by wholesome precepts."

"As they that are wise, doe not forthwith drinke of every fountaine, because some bring health, some bring a seemely countenance, and others bring destruction; so it is not safe to read every booke, because as out of some thou maist sucke a good disposition of minde, so out of others, lust: out of others ambition is drawn."

"As that worke is most laudable wherein the arte commendeth the matter, the matter commendeth the arte; so that is the best booke, wherein the profitablenesse of the argument commendeth the eloquence, and the eloquence of the author commendeth the argument."

"As gold is tryed by the touch, so good bookes by their worth."

"As in sweete oyles, ointment and wines; so in bookes, antiquity doth adde estimation and price."

"Bees abstaine from withered flowers; so we should abstaine from corrupt, vicious, and obscene bookes."

"As in meates we doe not onely looke for pleasantnesse, but for wholesomeness; so in hearing and reading of authors."

"As we see ourselves in other men's eyes; so in other

men's writings wee may see what becometh us, and what becometh us not."

"As a field too much dunged becometh parched, but if it have no compost, it waxeth barren; so by moderate reading the wit groweth and is brought to good liking, for the mind is no lesse fatted by reading, than the ground by manuring."

"As meate eaten greedily, hath neither profit nor pleasure; so authors read over too hastily."

"As little bees from every place bring home that which is profitable; so a student doth except from every author that which suits his purpose."

"Bees out of divers flowers draw divers juices, but they temper and digest them by their own vertue, otherwise they would make no hony; so all authors are to be turned over, and what thou readest is to be transposed to thine own use."

"One tall tree is not wondered at where the whole wood mounteth aloft; so one sentence is not marked, where all the whole booke is full of wisdom."

"Out of herbs and plants the best things are to bee extracted; so the best sayings are to be gathered out of authors."

CATALOGUE OF OLD BALLADS AMONG THE KING'S PAMPHLETS, BRITISH MUSEUM.

It is not generally known, that among the above-named pamphlets are preserved a number of old broadsides printed during the Civil Wars. It is presumed that a list of these will not be unacceptable to the readers of *Fly Leaves*. The broadsides are all in folio, and the references to the volumes are subjoined.

1. A Merrie Ballad called Christ's Kirk on the Green. Imprinted for Patrick Wilson upon the Malt Marcat, anno 1643. (Vol. 3.)
2. The World is turned Upside Down. To the tune of "When the King enjoys his own again." (Dated in MS. 1646. Vol. 4.)
3. A Justification of our Brethren of Scotland. "Under the Willow Tree." Anno 1674. (Vol. 5.)
4. A New Ballad called a Review of the Rebellion, in three parts. To the tune of "When the King enjoys his rights againe." (Dated in MS. 1647. Vol. 5.)
5. Lex Talionis, or London Revived. To the tune of "Prethy friend leave off this thinking." (Dated in MS. 1647. Vol. 5.)
6. The Anarchie. To a rare new tune. 1648. (Vol. 7.)
7. Colonell Rainsborowe's Ghost, or a true relation of the manner of his death, who was murdered in his Bed Chamber at Doncaster by three Pontefract Souldiers, who pretended they had Letters from Lieutenant Cromwell, to deliver unto him. To the tune of "My bleeding heart." Printed at London, 1648. (Vol. 7.)
8. A Coffin for King Charles: a Crown for Cromwell: a Pit for the People: you may sing this to the tune of "Fain I would." (Dated in MS. 1649. Vol. 8.)
9. The Character of a Time-serving Saint, or the Hypocrite Anatomized and thorowly Dissected. To the tune of "The three cheaters." (Dated in MS. 1652. Vol. 10.)
10. Strange Predictions, or a Prophecy foretelling what Alteration shall be in the year One-thousand, Six-hundred, Fifty-three. The tune is "Packington's Pound." 1652. (Vol. 10.)

11. The Parliament Routed; or, Here's a House to be Let. To the tune of "Lucina, or Merrily and Cherrily." (Dated in MS. 1653. Vol. 11.)
12. The True Portraiture of a Prodigious Monster taken in the Mountains of Zardana, the following description whereof was sent to Madrid, Octob. 20, 1654, and from thence to Don Alonzo de Cardines, Ambassador for the King of Spain, now resident in London. To the tune of "Summer Time." London, 1655. (Vol. 12.)
13. The Two Constant Lovers in Scotland, or a Pattern of true Love. To a pleasant new tune. (Dated in MS. 1659. Vol. 13.)
14. Roome for a Justice; or the Life and Death of Justice Waterton. To the tune of "A Sunday bak'd Pudding." (Dated in MS. 1659. Vol. 15.)
15. The Arraignment of the Devil for Stealing away President Bradshaw. To the tune of "Well-a-day, well-a-day." (Dated in MS. 1659. Vol. 15.)
16. A Proper new Ballad on the Old Parliament. To the tune of "Hei ho my honey," &c. (Dated in MS. 1659. Vol. 15.)
17. The Rump roughly, but righteously handled, in a new Ballad. To the tune of "Cock Lorrel." (Dated in MS. 1659. Vol. 15.)
18. A Hymne to the Gentle Craft; or Hewson's Lamentation. To the tune of "The Blind Beggar." (Dated in MS. 1659. Vol. 15.)
19. The Gang, or the Nine Worthies and Champions, Lambert, &c. To the tune of "Robin Hood." (Dated in MS. 1659. Vol. 15.)
20. Vanity of Vanities, or Sir Harry Vane's Picture. To the tune of "The Jew's Corant." (Dated in MS. 1659. Vol. 15.)

- 21 A New Ballad to an old Tune, "Tom of Bedlam."
(Dated in MS. 1659. Vol. 15.)
22. Chipps of the Old Block ; or Hercules cleansing the
Augean Stable. To the tune of "The Sword." 1659.
(Vol. 16.)
23. Roome for Cuckolds. To the tune "Is there no more
Cuckolds but I." (Dated in MS. 1659. Vol. 16.)
24. Saint George and the Dragon, Anglice Mercurius
Poeticus. To the tune of "The Old Souldior of the
Queen's." (Dated in MS. 1659. Vol. 16.)

(To be continued.)

Neglected Biography.

No. VI.—ALEXANDER ROSS.

ALEXANDER ROSS was born on the 13th of April, 1699, in the parish of Kincardine O'Neill, Aberdeenshire ; and passed through a regular course of study at Marischal College, where he took his degree of A.M., in the year 1718. In 1726 he was appointed schoolmaster of Lochlee, in the county of Angus ; and in this secluded and romantic spot he continued in the humble discharge of that office during the long period of fifty-six years. He died on the 20th of May, 1784, in the eighty-sixth year of his age.

Ross's principal work, *Helenore, or the Fortunate Shepherdess*, a pastoral tale, was first published at Aberdeen, 1768, 8vo., and has passed through several editions. To the latest edition, printed at Dundee, 1812, small 8vo., there is prefixed a minute and interesting account of the author's life, by his grandson, the Rev. Alexander Thomson, Minister of Lenthrathen. It is to be regretted, however that Ross's Miscellaneous Poems had not been added to the volume.

Memorials of Old London.

THE following interesting "Autobiographies" of the Old London Crosses, are extracted from Henry Peacham's *Dialogue between the Crosse in Cheap and Charing Cross, comforting each other, as fearing their fall in these uncertaine times*, four leaves, 4to. 1641.

"CHARING CROSS. I am made all of white marble (which is not perceived of every one) and so cemented with mortar made of the purest lime, Callis sand, whites of eggs and the strongest wort, that I defie all hatchets and hammers whatsoever. In King Henry the Eighth's daies I was begged, and should have been degraded for that I had:—Then in Edward the Sixt, when Somerset-house was building, I was in danger; after that, in the reign of Queen Elizabeth, one of her footmen had like to have run away with me; but the greatest danger of all I was in, when I quak'd for fear, was in the time of King James, for I was eight times begged:—part of me was bespoken to make a kitchen chimney for a chiefe constable in Shoreditch; an inn-keeper in Holborne had bargained for as much of me as would make two troughes, one to stand under a pompe to water his guests' horses, and the other to give his swine their meate in; the rest of my poore carcase should have been carried I know not whither to the repaire of a decayed stone bridge (as I was told) on the top of Harrow-hill. Our royall forefather and founder, King Edward the First you know, built our sister crosses, Lincolne, Granthame, Woburne, Northampton, Stonie-Stratford, Dunstable, Saint Albanes, and ourselves here in London, in the 21st yeare of his raigne, in the yeare 1289."

"CHEAPSIDE CROSS. After this most valiant and excellent king had built me in forme, answerable in beauty and proportion to the rest, I fell to decay, at which time one John Hatherly, maior of London, having first obtained a licence of King Henry the Sixt, anno 1441, I was repaired in a beautiful manner. John Fisher, a mercer, after that gave 600 markes to my new erecting or building, which was finished anno 1484, and after in the second yeare of Henry the Eighth, I was gilded over against the comming in of Charles the Fift Emperor, and newly then gilded against the coronation of King Edward the Sixt, and gilded againe anno 1554, against the coronation of

King Philip. Lord, how often have I been presented by juries of the quest for incombrance of the street, and hindring of cartes and carriages, yet I have kept my standing; I shall never forget how upon the 21st of June, anno 1581, my lower statues were in the night with ropes pulled and rent down, as in the resurrection of Christ—the image of the Virgin Mary, Edward the Confessor, and the rest. Then arose many divisions and new sects formerly unheard of, as Martin Marprelate, *alias* Penrie, Browne, and sundry others, as the chronicle will inform you. My crosse should have been taken quite away, and a *Piramis* erected in the place, but Queen Elizabeth (that queen of blessed memory) commanded some of her privie counsell, in her Majesties name, to write unto Sir Nicholas Moseley, then Maior, to have me againe repaired with a crosse; yet for all this I stood bare for a yeare or two after: Her Highness being very angry, sent expresse word she would not endure their contempt, but expressly commanded forthwith the cross should be set up, and sent a strict command to Sir William Rider, Lord Maior, and bade him to respect my antiquity; for that is the ancient ensigne of Christianity, &c. This letter was dated December 24, anno 1600. Last of all I was marvellously beautified and adorned against the comming in of King James, and fenced about with sharp pointed barres of iron, against the rude and villainous hands of such as upon condition as they might have the pulling me downe, would be bound to rife all Cheapside."

Bibliographical Notices.

FRAGMENTA AUREA; OR, A COLLECTION OF ALL THE INCOMPARABLE PIECES WRITTEN BY SIR JOHN SUCKLING. 8vo. *H. Mosely*, 1658.

This edition contains the Dedication by the publisher (*H. Mosely*) to Lady Southcot; which is wanting in the earlier editions. It is also the most complete, having generally appended, "His late Remains," pub. 1659.

BARBA'S ART OF METALS, THEIR GENERATION AND CONCOMITANTS; TRANSLATED IN 1669 BY EDWARD EARL OF SANDWICH. 12mo. *Printed for S. Mearne, Bookbinder to the King's Majestie, 1674.*

Barba was a curate at Potosi, in Peru; and this work, which is very uncommon, contains instructions for the refining of silver, &c., by quicksilver.

THE HISTORIE OF JUDITH. ENGLISHED BY THOMAS HUDSON, FROM THE FRENCH OF DU BARTAS. 8vo. *Edinburgh, 1584.*

Dedicated by command to James VI. In a list of the king's household, "Mekill Thomas Hudson" appears, with three others of the same name, as Violaris. The term "mekill," or large, may apply to his person. He long continued at the Scottish court. On the 5th of June, 1586, he was appointed "Maister of His Hienes' Chappell Royall." (See note in Alexander Montgomery's Poems, p. 302, *Edinburgh, 1821, 8vo.*) Hudson's version of Judith was afterwards reprinted at London in 1608, and is attached to the subsequent editions of Sylvester's popular translation of *Du Bartas, his Divine Weeks and Dayes.*

Specimens of Ancient Poetry.

SATIRICAL POEM ON BOOKSELLERS.

THE bookseller, for ready cash will sel
 For as much profit as other traders will;
 But then you must take special care and look,
 You no new title have to an old booke,
 For they new title-pages often paste
 Unto a book, which purposely is placed,
 Setting it forth to be th' Second Edition,
 Or Third, or Fourth, with 'mendments and addition,
 But when you come for to peruse and look,
 You will not find one word in all the book,
 Put either in or out, no, nor amended,
 For that's a thing which never was intended

By th' author ; but when a book begins to fail
This is their trick to quicken up the sale.
From all the old bookes they have, they then with speed
And if a New Edition comes indeed,
The title-pages oft pluck out and tear,
And new ones in their places fixed are,
Then have the confidence to put to sale,
Such bookes for new, they know are old and stale ;
And the buyer thus, if he does not descry,
Will have a cheat put on him purposely.
And when an author's book doth bravely sell,
And some deceased authors' works do well,
These traders then to gain a book a fame,
Will set it forth under such author's name ;
Prefixing an epistle to such tract,
Declaring to the reader, matter of fact,
How and by whom, the same was brought to light,
And who hath had the view thereof, and sight ;
How worthy the same book is of the press,
And reasons why its published in such dress,
With bantering stuff to make the copy sell,
Which fallacies they think, do wondrous well.
Such Bibliopolists are much to blame,
When a good author's dead, t' abuse his name ;
These tricks they play, and act without controul,
For money they'll appignorate their soul.
If you vendible books cull out, by such
You may suppose you cannot then lose much ;
But you're deceived, for if you come to try
And put them off, you'll find them very shie,
And nice ; they'll say, tho' at first coming forth,
Such books sold well, yet now they're little worth ;
So money to disburse they have no mind,
Cause when to get it in they do not find :
But after much ado, you may contrive
For twenty pounds laid out to get in five,
And this they'll give you merely for to show
What favour and respect they have for you.
If you'll exchange for other books, say they,
We can afford you then some better pay ;
Ten pounds in truck they will pretend is given,
Whereas the bookes you get will not yeild seven :
If to be bookly given be your fate,
You'd need to have a plentiful estate,

For when the itch of buying books grows strong,
 Then you a prey to th' Bookseller e'er long
 Become; he'll send you bookes and trust so much,
 Until you fail in keeping touch:
 Then for his money he will call amain,
 And if two parts you pay, he gets good gain,
 His books are so high priced; but all or none,
 That is the only string he plays upon;
 He'll take no books again in part, O curse!
 He must have ready money in his purse;
 And thus by him you shall be kept in awe,
 By constant dunning, and threats of the law.
 And if an author to the Bookseller bring
 A copy for the press, altho' the thing
 He knows will sell, yet he'll pretend and say,
 Paper is dear, and trading does decay,
 Money is scarce, and licensing is dear;
 So if he buy the copy, he's in fear
 To lose by the bargain; yet at length he'll come,
 And condescend to give you some small sum,
 In part of which, a parcel you must have
 Of books, at his own price, and thus you starve
 Yourself, beating your brains, and taking pains,
 And this same greedy leech sucks up the gains;
 He's so in love with money, that he'd starve
 Author and Printer too: if he can serve
 But his own ends, and all the profit get,
 He does not care how meanly they do sit:
 Money's the she he courts, the only Miss,
 In her does centre all his happiness.

[From *Pecuniæ Obediunt Omnia: Money Masters all Things, or Satyricall Poems shewing the Power and Influence of Money over all Men of what Profession or Trade soever they be*, 8vo. Printed and Sold by the Booksellers of London and Westminster, 1698.]

Scraps and Sketches.

THE AUTHOR OF THE WHOLE DUTY OF MAN.—This celebrated work has been attributed to Dr. Chappell, Bishop of Cork and Ross; the manuscript, in his handwriting, having been transmitted by Dr. Sterne to Dr. Fell, dean of Christ Church, to publish; which having been read by him before-hand to his pupils, it occasioned several to say, *that the said Dr. Sterne was the author*; as others said, because a copy of the same manuscript was found in her study after her death, *that Lady Packington wrote it*. Other prelates, (Sancroft and Frewen,) and many inferior persons have been named as the author. But see Dr. Lort's *Enquiry concerning the author, or rather who was not the author, of the Whole Duty of Man.*—Nichols's *Literary Anecdotes*, vol. ii., p. 597-604.

THE LIBRARIES OF MARY QUEEN OF SCOTS, AND ELIZABETH.—The catalogue of the library of Mary Queen of Scots, as delivered up to her son, James the Sixth, in 1578, is very characteristic of her elegant studies; the volumes chiefly consist of French authors and French translations, a variety of chronicles, several romances, a few Italian writers, Petrarch, Boccaccio, and Ariosto, and her favourite poets Alain Chartier, Ronsard, and Marot. This library forms a striking contrast with that of Elizabeth of England, which was visited in 1598, by Hentzner, the German traveller. The shelves at Whitehall displayed a more classical array; the collection consisted of Greek, Latin, as well as Italian and French books.

KING JAMES'S KNIGHTS.—According to the author of a *Perfect Collection or Catalogue of all Knights Batchelours made by King James since his coming to the crown of England*, 1660, James the First created 2,323 Knights, of whom 900 were made the first year of his reign. "If," says the editor, "you observe the history of those days, you will find many knighted, who, in the time of the late queen, had shewed small affection to that king of peace. But he was wise, and best knew how to make up a breach."

The author of this curious compilation was "John Philipot, Somerset Herald." A copy formerly belonging to Oldys, is in the library of the Royal Institution.

DRAYTON'S GRAVE.—Heylin informs us, that Drayton the poet, was not buried in the south isle of Westminster

Abbey, near Spenser, where his monument is now to be seen; but under the north wall, near a little door which opens to one of the prebendal houses. This Heylin affirms from his own knowledge, he being invited to Drayton's funeral.—*Appeal of Injured Innocence*, page 42, part ii., subjoined to Fuller's Church History, edit. 1655.

ADMONITION TO SPENDTHRIFTS.—On the fly-leaf of an old volume printed in 1690, occurs the following excellent precept.

“Spend not, nor spare too much; be this thy case,
Spare but to spend, and only spend to spare;
He that spends more, may want and so complain,
But he spends best that spares to spend again.”

THE FELTON LETTER.—The pedigree of the curious document found in the hat of John Felton, after the murder of the Duke of Buckingham, is clearly made out. Sir Edward Nicholas, Secretary of State, who had the first possession of it, was one of the persons before whom the murderer was examined at Portsmouth. His daughter married Sir Richard Browne, and the learned and philosophic Mr. John Evelyn, married the only daughter of Sir Richard Browne. Lady Evelyn the widow of his descendant, presented it to Mr. Upcott. At the sale of Mr. Upcott's effects this precious document was missing. Its whereabouts, however, is guessed at, and probably, before long, it will be offered to public competition.

FLY LEAVES;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

ORATOR HENLEY,

THE HERO OF THE GILT TUB.

AMONG the many "odd characters" of the last century—and they were not few—the name of Orator Henley holds a conspicuous place. This singular man, John Henley, was born at Melton Mowbray, Leicestershire, in 1691, of which place his father and grandfather were both vicars. Having passed his studies at Cambridge, he returned to his native place; and, from an assistant, became master of the school there, which he raised from an obscure to a flourishing state. Here he obtained much applause, from his mode of improving elocution, by public orations, and repeating passages from the classics, every morning and evening. He likewise commenced here his *Universal Grammar*, in which he completed "ten languages, with a proper introduction to every tongue." The eccentricity of his mind did not, however, suffer him to remain long in this state of retirement. After having obtained his degree of M.A., he formed a speedy resolution of visiting London; and, as he says, "left the fields and swains of Arcadia to visit the great city."

[No 7.]

“When he was at Cambridge,” says Warburton, “he began to be uneasy; for it *shocked him to find he was commanded to believe against his own judgment* in points of religion, philosophy, &c.; for, his genius leading him freely to *dispute all propositions, and call all points to account*, he was impatient under these fetters of the free-born mind.” When he was admitted into priest’s orders, he thought the examination so short and superficial, that he considered it *not necessary to conform to the Christian religion*, in order either to be a deacon or priest.

With these quixotic sentiments he came to town; and after having for some years been a writer for the booksellers, he had an ambition to be so for ministers of state. The only reason he did not rise in the Church, we are told, “was the envy of others, and a disrelish entertained of him, because *he was not qualified to be a complete spaniel*.” However, he offered the service of his pen to two great men, of opinions and interests directly opposite; by both of whom being rejected, he set up a new project, and styled himself *the restorer of ancient eloquence*. He immediately advertized, that he should hold forth, publicly, two days in the week, and hired for this purpose, a large room, over the market-house, in Newport Market, which he called the oratory. The pulpit in which he preached (?) was covered with velvet, and adorned with gold. It is to this Pope alludes in the first couplet of his second book of the *Dunciad* :—

“High on a gorgeous seat, that far out-shone
HENLEY’s gilt tub———.”

He afterwards removed the oratory to the neighbourhood of Clare Market, where he exhibited an altar, and placed over it this extraordinary inscription, “The Primitive Eucharist.”

Henley, in early life, had been a candidate for the lectureship of Bloomsbury parish, but was rejected by the con-

gregation, because he threw himself about too much in the pulpit. Rushing into a room where the principal parishioners were assembled, he thus addressed them—"Blockheads! are you qualified to judge of the degree of action necessary for a preacher of God's word? Were you able to read, or had you sufficient sense, you sorry knaves, to understand the renowned orator of antiquity, he would tell you, almost the only requisite of a public speaker was action! action! action! but I despise and defy you—*provoco ad populum*—the public shall decide between us." He therefore published his "sermon," to show their ill-taste in rejecting him; and when he held forth in Clare Market, if one of his Bloomsbury friends ventured into the room, he could not resist the opportunity of having a fling at him. With a triumphant look at the crowds by whom he was surrounded, he would fix his eyes upon him and exclaim, "You see, sir, all mankind are not of your opinion. There are, you perceive, a few sensible people in the world, who consider me not wholly unqualified for the office I have undertaken." Pope says of him, "that he would have been worthy of ancient Egypt—a decent priest where monkeys were the gods." He lectured upon divinity on Sundays, and *de omnibus rebus* on Wednesdays and Fridays.

The following are specimens of his advertisements, issued during the year 1729:—"At the Oratory, in Newport Market, to-morrow, at half an hour after ten, the sermon will be on the Witch of Endor. At half an hour after five, the theological lecture will be on the conversion and original of the Scottish nation, and of the Picts and Caledonians, St. Andrew's relics and panegyric, and the character and mission of the Apostles. On Wednesday, at six, or near the matter, take your chance, will be a medley oration on the history, merits, and praise of confusion and of confounders, in the road, and out of the way. On Friday will be that of Dr. Faustus and Fortu-

natus, and Conjunction. After each, the ‘Chimes of the Times,’ No. 23 and 24.”

The following advertisement was issued for Sunday, September 28th, 1729 :—“ At the Oratory, the corner of Lincoln’s Inn Fields, near Clare Market, to-morrow, at half an hour after ten ; 1st. The postil will be on the turning of Lot’s wife into a pillar of salt. 2nd. The sermon will be on the necessary power and attractive force which religion gives the spirit of a man with God and good spirits. At five o’clock ; 1st. The postil will be on this point—in what language our Saviour will speak the last sentence on mankind. 2nd. The lecture will be on Jesus Christ’s sitting at the right hand of God, and where that is : the honours and lustre of his inauguration : the learning, piety, and criticism of that glorious article.

“ The Monday’s orations will shortly be resumed. On Wednesday the oration will be on the skits of the fashions, or a live gallery of flaming pictures in all ages, ruffs, muffs, puffs manifold ; shoes, wedding-shoes, two-shoes, slip-shoes, heels, clocks, pantofles, buskins, pantaloons, garters, shoulder-knots, periwigs, head-dresses, modesties, tuckers, farthingales, corkins, minnikins, slammakins, ruffles, round-robins, toilet fans, patches ; dame, forsooth, madam, my lady—the wit and beauty of my grannum : Winifred, Joan, Bridget, compared with our Winny, Jenny, and Biddy ; fine ladies and pretty gentlewomen ; being a general view of the *beau monde*, from before Noah’s flood to the year 1729. On Friday will be something better than last Tuesday. After each, a bob at the times.”

At the beginning of this year (1729) a presentment was made by the grand jury of Westminster, against the notorious John Henley. The orator, however, having prudently obtained a licence under the act of toleration, boldly maintained his post, and continued his accustomed mode of lecturing, in open defiance of his enemies. The

spirit of Henley may be appreciated from his next advertisement, after the presentment of the grand jury had been published in the Gazette:—"At the Oratory in New-port Market, this evening, will be an oration on Elisha's bears, and the whole criticism and nature of bear hunting, and of bear gardens, to explain the text, and avoid bears, whether the bears in the text were one and-twenty, (the number of the jury,) and who was to speak for them? and all the bear-play, rough and smooth."

The audience of the Oratory was generally composed of the lowest orders of the people. Henley once collected together an infinite number of shoemakers, under the idea of teaching them a speedy way of making shoes, which he proved from the pulpit to be by cutting off the feet of ready made boots.

On one occasion he parodied the text of a sermon, preached on the 30th of January, 1730, by Dr. Croxall, before the Commons. The text ran thus:—"Take away the wicked from before the king, and his throne shall be established in righteousness." The sermon gave so much offence to the Minister, Sir Robert Walpole, that he prevented the thanks of the house being presented to the preacher. Of this circumstance Henley availed himself as a public matter, and the following parody appeared as his motto for the next day:—

"Away with the wicked before the King,
And away with the wicked behind him;
His throne it will bless
With righteousness,—
And we shall know where to find him."

As a further specimen of his treatment of theological subjects, the reader will be amused with the following rhapsody:—

"JEREMIAH xvi., 16.

"I will send for many fishers, saith the Lord, and

they shall fish them : and after will I send for many hunters, and they shall hunt."

"The former part of this text seems, as scripture is written for our admonition, on whom the ends of the world are come, (*i. e.*, an end of all we have in the world,) to relate to the DUTCH, who are to be fished by us according to ACT OF PARLIAMENT : for the word HERRINGS in the ACT has a FIGURATIVE MEANING, as well as a LITERAL SENSE, and by a metaphor means DUTCHMEN, who are the GREATEST STEALERS of HERRINGS in the WORLD ; so that the drift of the statute is, that we are to FISH FOR DUTCHMEN and CATCH THEM, either by NETS OR FISHING RODS, in return for their repeated CATCHING OF ENGLISHMEN, then transport them in some of JONATHAN FORWARD'S CLOSE LIGHTERS, and sell them in the WEST INDIES, to repair the loss which our SOUTH SEA COMPANY endure by the SPANIARDS denying them the ASSIENTO or sale of NEGROES. According to which interpretation, this prediction of Jeremiah tends to clear up many difficulties relating to what the Mynheers owe to this nation from Queen Elizabeth until this day. This is a much better use and intent of prophecy, than MY GOOD LORD OF LONDON was so GOOD as to give us in HIS BOOK, with the GOLDEN CUP at the end of it : and it is a LIGHT SHINING in a DARK PLACE, a Bishop's understanding."

In the same whimsical style the orator goes on with his discourse, confounding the meaning of the prophecy throughout his text.

Henley was a public lecturer for nearly thirty years. In one of his orations during the year of the rebellion in Scotland, he uttered some expressions which were thought seditious, and he was cited before the Privy Council. He was asked why he turned the exertions of good citizens into ridicule, when they were endeavouring to preserve the peace of the empire, and especially why he tried to inflame the minds of the people, by his satires against

Archbishop Herring? It should be remembered that the Archbishop, in his zeal for the House of Hanover, had proposed, or actually commenced arming the clergy, and Henley's reply excited great laughter. "I thought there was no great harm, my Lords," said he, "in cracking a joke upon a red Herring!"

In reply to several questions, and why he meddled with affairs of state at all, he replied to the Earl of Chesterfield, "My Lords, I must live." The Earl rejoined, "I see no kind of reason for that;" at which the other lords were observed to laugh. Henley appeared irritated, and then said—"That is a very good thing, my Lord, but it has been said before." He was detained in custody for a few days, and then dismissed as an impudent fellow, without sufficient reason in him to be dangerous.

This extraordinary and eccentric character finished his earthly career on the 14th of October, 1756. Samuel Ireland's character of him, summed up in few words, is a very just one. "He possessed a considerable share of learning and knowledge; but appears to have been, from some latent motives, perhaps disappointment, carried far beyond the dictates of good sense, religion, or morality, and to have contributed more by his exhibitions to the amusement of the vulgar and prophane, than to the judicious and well informed of his time."

A LEAF FROM AN OLD ACCOUNT BOOK.

THE following curious items are from the Account Book of Colonel Robert Walpole, (the grandfather of Horace Walpole) and relate to his expenses on his annual visits to London when fulfilling his parliamentary duties.

ITEMS OF EXPENSE. £ s. d.

"Oct. 22, 1690. My passage to London [from
Houghton] and my expenses on
ye road 3 7 8

	£	s.	d.
Oct. 23. My dinner and morning's drop	. 0	2	6
Nottingham Ale	. 0	1	6
24. My dinner	. 0	1	6
Coach hire	. 0	2	6
Spent	. 0	0	9
A writing booke	. 0	0	6
25. Paid my boy for a week's board from this day	. 0	3	6
25. Paid for votes and ye King's speech, and addresses from ye beginning	. 0	2	3
Paid for a black pencill	. 0	0	3
Paid for a purse and booke	. 0	1	6
26. Paid for a paire of shoes	. 0	4	0
Lambeth ale	. 0	0	6
Coffee house, and paid ye boy	. 0	0	4
27. Coach hire	. 0	1	0
Dinner	. 0	1	6
<i>Rosa Solis</i>	. 0	2	6
Nov. 22. Paid for 3 hatt's for my sons	. 1	1	6
Jan. 1, 1691. A glass of essence	. 0	1	0
26. Paid Mr. Stenton for a new hilt and fixing my rapier	. 1	5	0
Feb. 24. Penny post letters	. 0	0	6
Joan's bill for oysters and 2 dinners	0	4	0
29. Lent Mr. Flatman	. 0	1	6
Paid for 2 linkes	. 0	0	6
Given Bob	. 0	5	0
To Mrs. Hackwell's maid	. 0	2	6
Nov. 12. Paid for my brother Boyle's wig	. 0	1	5
Paid for 3 other wigs	. 2	12	6
15. Paid for carriage of hares, &c. from Bishopsgate, and ye porter	. 0	3	6
18. Given at Mr. Folke's his chris- tening	. 3	4	0

	£	s.	d.
Dec. 3. Paid for Nottingham ale	0	3	6
4. Lent Bob	0	5	0
10. Paid Jack, besides the Nottingham ale	0	1	11
20. Paid for Mr. Pepys' booke	0	3	6
29. Paid Jack for ale	0	9	6
Jan. 4, 1692. Given Mr. Negus his man	0	2	6
Feb. 20. Coach hire	0	1	0
Mar. 12. Paid for a bottle of uskybath	0	3	0
13. Given Bob and Horace	0	5	0
27. A bottle of wine	0	1	6"

The frequency of the items for ale may surprise some of our readers, but a jug of "good old ale" was not despised, even by the *court ladies* of this period. *Bob*, whose name often appears as receiving five shillings, was afterwards the prime minister! "Mr. Pepys' book" was the gossiping secretary's *Memoirs of the Royal Navy*, published in 1690.

Neglected Biography.

No. VII.—JOHN CLELAND.

THIS gentleman was the son of Colonel Cleland, the well known friend of Pope. He was born in the year 1711, and in 1722 was admitted a scholar of Westminster School. Upon his leaving that seminary of learning, he joined the service of the East India Company, and about 1736 was at their settlement at Bombay. He quitted this situation rather precipitately, and spent some years in different parts of Europe. In 1765, he produced a clever Essay entitled, *The way to things by words, and to words by things*. This was followed in 1768, by *Specimens*

of an *Etimological Vocabulary*, or *Essay by means of the Analitic method, to retrieve the ancient Celtic*, etc. "In these curious publications," observes Mr. Nichols, (*Anecdotes of Bowyer*, p. 366) "Mr. Cleland has displayed a large fund of ingenuity and erudition, not unworthy the education he received in Westminster School, where he was cotemporary with Earl Mansfield."

The subject of this notice was the author of the *Memoirs of a Coxcomb*, and the well known immoral romance, entitled *Fanny Hill ; or Memoirs of a Woman of Pleasure*. The latter notorious book was sold to Griffiths the bookseller, for twenty guineas, though its sale has produced as many thousands. It was one of Griffiths's first adventures in trade, and he had the assurance, as editor of the *Monthly Review*, to recommend it to the public as a rival to *Tom Jones*, in one of the early numbers of that work. He was, however, apprehended under a general warrant as the publisher ; but having contrived to remove the copies out of his house by the back door in Paternoster Row, while the officer was gone to get the warrant backed by the Lord Mayor, he escaped the punishment which otherwise would have befallen him. Cleland was called before the Privy Council, and having pleaded poverty as the cause of his offence, the Earl of Grenville procured him a pension of £100 a year, on condition that he should abstain from such kind of writing for the future. He appears to have lived upon this pension in a private manner in London, where he died January 23, 1789, at an advanced age.

Bishop South truly observes, "He who has vented a pernicious doctrine, or published an ill book, must know that his guilt and his life end together. No ! Such an one being dead, yet speaketh. He sins in his very grave ; corrupts others while he is rotting himself ; and has a growing account in the other world, after he has paid nature's last debt in this ; and, in a word, quits

this life like a man carried off by the plague, who, though he dies himself, does execution upon others by a surviving infection."

Memorials of Old London.

ST. JAMES'S SQUARE.—The author of *A Tour through the Island of Great Britain* (Daniel Defoe), second edition, 1738, gives us the following particulars of this aristocratic locality:—"The alterations lately made in St. James's Square are entitled to our particular notice. It used to be in a very ruinous condition, considering the noble houses in it, which are inhabited by the first quality. But now it is finely paved all over with *Heading-stone*; a curious oval bason full of water, surrounded with iron rails on a dwarf wall, is placed in the middle, mostly 7 feet deep and 150 diameter. In the centre is a pedestal about 15 feet square, designed for a statue of King William III. The iron rails are octagonal, and at each angle without the rails, is a stone pillar about 9 feet high, and a lamp on the top. The gravel walk within the rails is about 26 feet broad from each angle to the margin of the basin. It was done at the expence of the inhabitants by virtue of an act of Parliament. The house that once belonged to the Duke of Ormond, and since to the Duke of Chandos, is pulled down and makes three noble ones, besides fine stables and coach-houses behind, and two or three more good houses in the street leading to St. James's Church. This noble square wants nothing but to have the lower part of it, near Pall Mall, built of a piece with the rest, and the designed statue to be erected in the middle of the basin.

"His royal highness the Prince of Wales has taken the Duke of Norfolk's house, and another adjoining to it, which are now (October, 1737) actually repairing for his town residence; Carlton-House being too small for that purpose."

OLD BURLINGTON STREET.—The large house on the left hand from Burlington Garden was built on a design of the Earl of that title, for Marshal Wade. The larger, at the corner fronting the garden, was the residence of Charles and the celebrated Catherine, Duke and Duchess of Queensbury. On their deaths it was purchased and improved by the Earl of Uxbridge.—HORACE WALPOLE.

THE EXTENSION OF LONDON.—The author of the *Tour* just quoted, gives us many curious and interesting details of the progress of London in the last century. He thus expresses himself in one passage:—"That Westminster is in a fair way to shake hands with Chelsea, as St. Giles's is with Marybone: and Great Russel-Street by Montague-House, with Tottenham-Court, is very evident: and yet all these put together, may still be called London. Whither will this monstrous city then extend? and where must a circumvallation or communication line of it be placed?"

Bibliographical Notices.

FREE TRADE; OR THE MEANS TO MAKE TRADE FLOURISH; WHEREIN THE CAUSES OF THE DECAY OF TRADE IN THIS KINGDOM ARE DISCOVERED, AND THE REMEDIES ALSO TO REMOVE THE SAME ARE REPRESENTED. BY E. MISSELDEN, OF HACKNEY, MERCHANT, London: 4to. 1622.

As one special cause, as well as effect, of the decay of trade, this author assigns the want of money; which want he in a great measure accounts for "by the excess of the kingdom in their consumption of foreign commodities, such as the wines of Spain, France, of the Rhine, the Levant, and the Islands, the raisins of Spain, the corints of the Levant, the lawns and cambricks of Hannault and the Netherlands, the silks of Italy," &c.

AN ANSWER TO A TREATISE OF FREE TRADE LATELY PUBLISHED. BY GERARD MALYNES, MERCHANT. London: 12mo. 1622.

Oldys in his *British Librarian*, p. 96, has given a full account of this book. It seems that this author had published a tract as early as 1601, entitled *A Treatise of the Canker of England's Commonwealth*, which was chiefly about exchange, and contained a passage relative to the cloth trade, that drew forth the reflections of Misselden; on which occasion came forth the above answer. Misselden, had, it appears, omitted to handle the mystery of exchange between us and other nations; his only scope being to have the monies of the kingdom enhanced in price,

and the foreign coins inconveniently made current in the realm at high rates.

THE CIRCLE OF COMMERCE; OR THE BALLANCE OF TRADE: A REPLY TO MALYNES. BY E. MISSELDEN. 4to. 1623.

Malynes had affirmed "that the makers of cloth beyond the seas cannot make their cloth without our English wool;" which was not true, and exposed him to this reply.

Specimens of Ancient Poetry.

From a MS. consisting of 69 leaves of vellum, written at the commencement of the seventeenth century. The volume was formerly in Mr. Bright's possession, and has lately been printed by the late Mr. Stokes of Colchester. The history of the MS. before it came into Mr. Bright's hands is quite unknown. It contains 106 little poems, chiefly sonnets, in the usual form of fourteen lines, the author or authors of which are entirely unknown.

I.

Up, sluggish soule, awake! slumber no more!
 This is no time to sleepe in sin secure;
 If once the bridegrome passe, and shutte the dore,
 No entrance will be gain'd thou maist bee sure.
 Now thou art up, fill up thy lamp with oile,
 Haste thee and light it at the fire of Love;
 Watch and attend! what is a little toile
 To gaine thee entrance to the joies above?
 Go, meete the bridegrome with low reverence;
 Humbly with patience waite upon his grace;
 Follow his steppes with love and diligence;
 Leave all for him, and only him embrace.
 So shalt thou euter with him into rest,
 And at his heavenlie table sit and feast.

II.

What though I did possess the greatest wealth,
 Though I were clad with honour and a crowne,
 And all my few and evill dayes had health,—
 Though no calamitie did pluck me downe;

What if in sensuall pleasures I did swym,
Which mortal men account their cheefest bliss ;
What good shal't be for me when death with him
Brings a divorce from life, t' have had all this ?

What plague wil't bee for me when, raised again
Out of the bed of death, I must accompt
For thousand thousand faults and errors vaine,
That will to a number numberless amount ?

Before a judge, whose angry breathe can burne
This whole round globe of earth, fire, water, aire,
And all their glory into ashes turne
That had these things allotted to their share.

Words serve me not, nor thoughts, though infinite,
To write or to imagine sinners' paine,
Or the least torment that on them shall light,
That this world's love preferr before heaven's gaine.

Then covet not, mine eies, worldly delight,
Beautie, great riches, honor, and the rest, —
Which, if you had, would but bereave my spright
Of the immortal joyes I am in quest.

*I am a pilgrim warrior, bound to fight,
Under the Red Cross, 'gainst my rebel Will ;
And with great Godfrey to employ my might
To win Jerusalem and Sion hill.*

More glorious is it in that war to dye,
Than surfett with the world's base delectation ;
Since this, when death shall shutt our mortal eye,
'Tis meede shall have eternal condempnation.
But that not death, but life a passage is,
Into a kingdome of perpetual bliss.

Scraps and Sketches.

ELIZABETH'S EARL OF LEICESTER.—Robert Dudley, Earl of Leicester, died September 4, 1588. It had been suspected he died of poison, and that his lady served him as he is said to have served others ; but a passage in Drummond's *Conversations* goes far to prove that it was unintentional. "The Earl of Leicester gave a bottle of

liquor to his lady, which he willed her to use in any faintness ; which she, after his return from Court, not knowing it was poison, gave him, and so he died." In the *Hawthornden MSS.* is the following Epitaph "of the Earle of Leicester," probably communicated to Drummond by Ben Jonson :—

" Here lies a valiant warrior,
 Who never drew a sword ;
 Here lies a noble courtier,
 Who never kept his word ;
 Here lies the Earle of Leister,
 Who govern'd the Estates ;
 Whom the earth could never living love,
 And the just heaven now hates."

HISTORICAL ROMANCES WRITTEN BY HERALDS.—In Worcester College Library, at Oxford, there is a beautiful manuscript on vellum, written in short French verse, describing the achievements of Edward the Black Prince. It was composed by the Prince's Herald, who attended him close by his person in all his wars, as was the custom. This was the Chandois-Herald, and he is frequently mentioned in Froissart. The MS. is very fairly written, the names of the Englishmen rightly spelled, the chronology exact, and the epitaph of the Black Prince, which closes the poem, is the same as the Prince ordered in his will. It is an oblong octavo, and formerly belonged to Sir William Le Neve, Clarencieux Herald. Many of the Historical Romances of the middle ages were written by Heralds.—*Vid. Le Pere Menestrier, Chevalerie Ancienne, &c.* Paris, 12mo. 1683, ch. v. p. 225.

FLY LEAVES ;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

WILLIAM DOWSING'S JOURNAL.

"IN August, 1641," says the *Mercurius Rusticus*, "there was an order published by the House of Commons, for the taking away all scandalous pictures out of churches, in which there was more intended by the authors than at first their instruments understood, until instructed by private information how far the people were to enlarge their meaning." Early in the following year, the Earl of Manchester received his commission as General of the Associated Eastern Counties, and under his warrant, the subject of our notice—the chivalric "William Dowsing, of Stratford,"—commenced his crusade against the "superstitious pictures and ornaments of churches."

The thing was not new. Dowsing had a precedent in the annals of the preceding century. Hear the words of quaint old Weever, in his *Discourse on Funeral Monuments* :—"Toward the latter end of the reign of Henry VIII., and throughout the whole reign of Edward VI., and in the beginning of Elizabeth, certain persons, of every country, were put in authority to pull down, and cast out of all churches, roods, graven images, shrines with their relics, (to which the ignorant people came

flocking in adoration,) or any thing else which (punctually) tended to idolatry and superstition.

“Under colour of this their commission, and in their too forward zeal, they rooted up and battered down crosses in churches and churchyards, as also in other public places; they defaced and brake down the images of kings, princes, and noble estates, erected, set up, or pourtrayed for the only memory of them to posterity, and not for any religious honour; they cracked a-pieces the glass windows wherein the effigies of our Blessed Saviour hanging on the cross, or any of His saints, was depicted; or otherwise turned up their heels into the place where their heads used to be fixed, as I have seen in the windows of some of our country churches. They despoiled churches of their copes, vestments, amices, rich hangings, and all other ornaments whereupon the story or the portraiture of Christ himself, or of any saint or martyr, was delineated, wrought, or embroidered; leaving religion naked, bare, and unclad.

“But the foulest and most inhuman action of those times, was the violation of funeral monuments. Marbles which covered the dead were digged up and put to other uses; tombs hacked and hewn a-pieces; images, or representatives of the defunct, broken, erased, cut, or dismembered; inscriptions or epitaphs, especially if they began with an *orate pro anima*, or concluded with *cujus animæ propitiatur Deus*, for greediness of the brass, or for that they were thought to be anti-christian, pulled out from the sepulchres, and purloined; dead carcasses, for gain of their stone or leaden coffins, cast out of their graves, notwithstanding this request, cut or engraven upon them, *propter misericordiam Jesu requiescat in pace.*”

What was thought to be left unfinished by the sacrilegious fanatics of the sixteenth century, the misplaced zeal of the succeeding century pretty fully accomplished. Dowsing, the parliamentary visitor for the county of Suffolk, kept a diary or journal of his “smashings” and

“breakings,” and a reference to this alone, is sufficient to show how far the ignorance and obstinacy of selfish men may be persisted in, and carried on, against the remonstrances of sober and moderate reason.

We will now make a few extracts from this precious record, without note or comment, for they require none—each entry speaks for itself.

“SUDBURY, SUFFOLK.—Peter’s Parish, Jan. the 9th, 1643. We brake down a picture of God the Father, two crucifix’s and pictures of Christ, about an hundred in all ; and gave orders to take down a cross off the steeple, and diverse angels, twenty at least, on the roof of the church.

“ALHALLOWS, Jan. the 9th. We brake about twenty superstitious pictures, and took up thirty brazen inscriptions, *ora pro nobis*, and ‘Pray for the soul,’ &c.”

“HAVERL^E, Jan. the 6th, 1643. We brake down about an hundred superstitious pictures, and seven fryars hugging a nun, and the picture of God and Christ, and diverse others, very superstitious ; and two hundred had been broke down before I came. We took away two Popish inscriptions with *ora pro nobis* ; and we beat down a great stoneing cross on the top of the church.”

“CLARE, Jan. the 6th. We brake down one thousand pictures, superstitious ; I brake down two hundred—three of God the Father, and three of Christ, and the Holy Lamb, and three of the Holy Ghost, like a dove with wings ; and the twelve Apostles were carved in wood on the top of the roof, which we gave order to take down ; and twenty cherubims to be taken down ; and the sun and moon in the east window, by the king’s arms, to be taken down.”

“BARHAM, Jan. the 22nd. We brake down the twelve Apostles in the chancel, and six superstitious more there ; and eight in the church—one a lamb, with a cross (+) on the back ; and digged down the steps.

"DUNSTALL, Jan. the 23rd. We brake down sixty superstitious pictures, and broke in pieces the rails, and gave orders to pull down the steps."

"CHATSHAM, Jan. the 29th. Nothing to be done."

"BRAMFORD, Feb. the 1st. A cross to be taken off the steeple: we brake down eight hundred and forty-one superstitious pictures; and gave order to take down the steps, and gave a fortnight's time."

"HELMINGHAM, Feb. the 29th. Brake down three superstitious pictures, and gave order to take down four crosses and nine pictures, and Adam and Eve to be beaten down."

"COCHIE, April the 6th. There was many inscriptions of JESUS in capital letters on the roof of the church, and cherubims with crosses on their breasts, and a cross in the chancel, with diverse pictures in the windows, which we could not reach, neither would they help us to raise the ladders; all which we left a warrant with the constable to do in fourteen days."

"UFFORD, Aug. 31st. Thirty superstitious pictures, and left thirty-seven more to break down. In the chancel we brake down an angel, three *orate pro anima* in the glass, and the Trinity in a triangle, and twelve cherubims on the roof of the chancel, and nigh a hundred JESUS-MARIA, in capital letters, and the steps to be levelled. And we brake down the organ cases, and gave them to the poor. In the church there was on the roof above a hundred JESUS and MARY in great capital letters, and a crosier staff to be broke down, in glass, and above twenty stars on the roof. There is a glorious cover over the font, like a pope's tripple crown, with a pelican on the top, picking its breast, all gilt over with gold. And we were kept out of the church above two hours, and neither churchwardens, William Brown nor Roger Small, that were enjoyned these things above three months afore, had not done them in May; and I sent one of them to see it done, and they would not let him have the key. And now,

neither the churchwardens nor William Brown, nor the constable, James Tokelove, and William Gardener, the sexton, would not let us have the key in two hours' time. New churchwardens, Thomas Stanard, Thomas Stroud; and Samuel Canham, of the same town, said, 'I sent men to rife the church;' and William Brown, old churchwarden, said, 'I went about to pull down the church, and had carried away part of the church.'"

"ELMSETT, Aug. the 22nd. Crow, a deputy, had done before we came. We rent a-pieces there the hood and surplice."

"WANGFORD, Aug. the 28th. Sixteen superstitious pictures, and one I brake. Fifteen still remain, and one of God."

"OCKOLD, Aug. 30th. Divers superstitious pictures were broke. I came, and there was Jesus, Mary, and S. Lawrence with his gridiron, and Peter's keys.

"RUSSINGLES, Aug. 30th. Nothing but a step. The pictures were broke before.

"METTFIELD, Aug. 30th. In the church was Peter's keys, and the Jesuit's badge in the window, and many on the top of the roof. I for Jesus, H for *Hominum*, and S for *Salvator*, and a dove for the Holy Ghost in wood, and the like in the chancel; and there in brass, *orate pro animabus*, and the steps to be levelled by Sept. the 7th."

Neglected Biography.

No. VIII.—CHARLES AVISON.

THE subject of this notice was born at Newcastle-upon-Tyne in 1710, and at an early age visited Italy for the purpose of improving himself in musical science. Upon his return to England he became a pupil of the celebrated Geminiani.

In the year 1736 he was chosen organist of St. Nicholas' Church, Newcastle, and in 1752 he published his well known *Essay on Musical Expression*. This work contains some judicious reflections on music; but his division of the modern authors into classes is rather fanciful than just. In the ensuing year it was answered, anonymously, by Dr. William Hayes, the Oxford Professor of Music, in a pamphlet entitled *Remarks on Mr. Avison's Essay on Musical Expression*. The author of this brochure points out many errors against the established rules of composition in the works of Avison; and infers, from thence, that his own skill in the science was not very profound. He then proceeds to examine the book itself, and seldom fails to establish his point, and prove his adversary in the wrong. Before the conclusion of the same year, Avison republished his *Essay*, with a reply to these *Remarks*, and *A Letter to the Author, concerning the Music of the Ancients*. According to Nichols' *Anecdotes of Bowyer*, the author of this learned letter was Dr. John Jortin. Mason in his *Essays on Church Music*, says, "It abounds more with erudition than taste, and seems to have been the gleanings of that great scholar's common-place book."

Avison is said to have been assisted in his *Essay* by Dr. Brown, and the poet Mason; but it is believed that he merely sent his MS. to these gentlemen, who made some trifling corrections in the style. Avison certainly was not a profound scholar. He was however much esteemed by the literary and musical men of his day. Geminiani and Giardini both visited him at Newcastle, and the latter played the first violin at his concert there. He died May 11th, 1770, aged sixty, and was succeeded as organist of St. Nicholas, Newcastle, by his son Edward.

Memorials of Old London.

BELSIZE House, Hampstead, and Cromwell House, Old Brompton, are now no more! The rage for building in the environs of London has doomed them to destruction. Every passing month witnesses the demolition of some vestige of antiquity. The moderns have no veneration for the homes of their ancestors. Surely this is an "age of bricks and mortar!"

BELSIZE HOUSE.—Sir Roger le Brabazon, in the year 1317, gave an estate in Hampstead, consisting of a messuage and fifty-seven acres of land, to Westminster Abbey, for the purpose of founding a chantry at the altar of St. John the Evangelist for the souls of Edmund Earl of Lancaster, Blanch his wife, and the said Sir Roger. This estate, which in ancient writings is called the Manor of Belses, was in the year 1319, assigned to Reginald de Hadham the prior, and his successors, to be held by lease under the convent. The mansion on this estate, called formerly Belseys, and afterwards Belsize House, was the residence of Sir Armigal Waad, clerk of the council to Henry VIII. and Edward VI., the first Englishman who made discoveries in America. He died at Belsize, June 20, 1568, and was buried in the parish church of Hampstead. His son Sir William Waad was clerk of the council to Queen Elizabeth, who employed him as her ambassador to Spain; he was afterwards lieutenant of the Tower. Sir William resided also at Belsize, and is buried with his father at Hampstead. Belsize was afterwards the seat of Thomas Lord Wotton, whose eldest daughter and co-heir married Henry Lord Stanhope, son of the first Earl of Chesterfield. The estate is still held under the church of Westminster, by the Chesterfield family. Both the mansion-house and park have long been in the occupation of under tenants. The ancient house was pulled down and rebuilt in the reign of Charles II., it was again partially rebuilt at the beginning of the last century. The fine old staircase (disposed of by auction last month) was of the age of the second house.

In 1718, Belsize House was let on lease to Charles Povey, a man of a scheming and speculative turn, who, in a pamphlet called *England's Inquisition*, written in that year, and dated from Belsize, inveighs bitterly against the Whig ministry, and claims the merit (among other

services rendered to his country) of having refused to let Belsize (anno 1712) to the Duke D'Aumont, the French ambassador, who had offered him 1000*l.* for the use of it during his residence in this country, being induced so to do by the conveniency of the chapel then newly erected upon the premises. Mr. Povey being determined, as he says, that a Protestant chapel should not be turned into a mass-house, refused the offer, however advantageous, and afterwards made a tender of Belsize House to the Prince of Wales as an occasional retirement, but it was not accepted.

In the year 1720, Belsize House was opened as a place of public entertainment, by one Howell, who appears to have possessed a considerable share of low humour, and to have been known by the name of the Welsh ambassador. This was the person alluded to in the following singular passage in a letter from Countess Cowper to Mrs. Clayton (afterwards Lady Sundon) dated June 21, 1722:—"We are very dull here this summer; for there have been so many deaths in this neighbourhood, among the gay part of it, that we have no sort of diversion. The man that keeps Belsize is setting up a long room at North Hall, and his music plays from sunrise to sunset, but vainly, for nobody here care to go to him, especially since they heard he intended to have forty beds for the accommodation of gentlemen and ladies from London."

The original advertisement of Belsize House as a place of public amusement is curious. It appeared in *Mist's Journal*, April 16, 1720:—"Whereas that the ancient and noble house near Hampstead, commonly called Bellasis House, is now taken and fitted up for the entertainment of gentlemen and ladies during the whole summer season, the same will be opened on Easter Monday next with an uncommon solemnity of music and dancing. This undertaking will exceed all of the kind that has hitherto been known near London, commencing every day at six in the morning, and continuing till eight at night, all persons being priviledged to admittance without necessity of expence," &c.

In an old hand-bill quoted by Lysons, Belsize is announced as being open for the season, "the park, wilderness, and gardens being wonderfully improved and fitted with variety of birds, which compose a most melodious and delightful harmony. Persons inclined to walk and

divert themselves, may breakfast on tea and coffee as cheap as at their own chambers. Twelve stout fellows completely armed do patrol between Belsize and London."

In *Read's Journal*, July 15, 1721, is the following paragraph:—"Last Saturday their Royal Highnesses the Prince and Princess of Wales dined at Belsize House near Hampstead, attended by several persons of quality, where they were entertained with the diversion of hunting, and such others as the place afforded, with which they seemed well pleased, and at their departure were very liberal to the servants." Belsize continued to be a place of amusement until the middle of the eighteenth century; since which time it had been inhabited by several families of eminence.

CROMWELL HOUSE, so called from a tradition that it was the residence of Oliver Cromwell, was situated in the pleasant lanes of Old Brompton. The proper name of the ancient mansion was Hale House. There certainly is no good authority for the tradition. Hale House was, during Cromwell's time, and for many years before and afterwards, the property of the Methwold family. William Methwold purchased it of the executors of Sir William Blake in 1630, and died there in 1652. "If there are any grounds for the tradition," says Lysons, "it may be that *Henry* Cromwell occupied it before he went out to Ireland the second time. It is certain that he was married at Kensington in 1653. Oliver Cromwell at this time, having had his choice of the royal houses, resided either at Whitehall or Hampton Court; nor have we the least trace, either in history or in the more minute chronicles and diurnals of that period, of his residence at Brompton; but it is by no means improbable, that Henry Cromwell might hire a house there to be near his father's court. In 1668, Hale House appears to have been inhabited by the Lawrences of Shurdington, in Gloucestershire; in 1682, it was in the occupation of Francis Lord Howard of Effingham, whose son Thomas, the sixth Lord Howard of that family, was born there. Hale House was sold by the Methwolds, in 1754, to John Fleming, Esq., afterwards created a baronet, and it was in 1800 the joint property of the Earl of Harrington and Sir Richard Worsley, Bart., who married his daughters and co-heirs."

The house had little in the shape of architectural beauty to recommend it. It was a square brick building

devoid of all external ornament save an entrance porch, which was slightly carved with implements of the chase. One of the rooms in the interior was lined with Dutch-tiles, with a Cromwellian looking portrait let in the panel over the fire-place. The staircase and ceilings were of the plainest description.

Bibliographical Notices.

HART, (JOHN) CHESTER HERALT: AN ORTHOGRAPHIE CONTEYNING THE DUE ORDER AND REASON HOWE TO WRITE OR PAINT TH' IMAGE OF MAN'S VOICE MOST LIKE TO THE LIFE OR NATURE. 12mo. *W. Seres*, 1569.

The earliest attempt to amend English orthography, by the introduction of additional letters. A copy sold in Horne Tooke's sale for £6 6s.

BULLOKAR'S (WILLIAM) BOOKE AT LARGE, FOR THE AMENDMENT OF ORTHOGRAPHIE FOR ENGLISH SPEECH. 4to. *Lond.*, 1580.

Prefixed are "Bullokars to his Countrey." The "Prologe" in alexandrines. The amendment of orthography is on 54 pages. Then a table of the contents of the 13 chapters; and the names of the letters according to this amendment, on two leaves, printed on one side only. A copy is in the British Museum.

MULCASTER (RICHARD) THE FIRST PART OF THE ELEMENTARIE, WHICH ENTREATETH CHEFELIE OF THE RIGHT WRITING OF OUR ENGLISH TUNG. 4to. *Lond.*, 1582.

Mulcaster was the learned master of St. Paul's School. His design was to regulate orthography by orthoepey. Dr. Drake calls it a work of considerable merit and utility. A copy sold in J. Reed's sale for £3 3s.

GILL'S (ALEXANDER) LOGONOMIA ANGLICA, QUA GEN-
TIS SERMO FACILIUS ADDISCITUR. 4to. *Lond.*, 1619.

This work contains a singular proposition for a vernacular orthography. It is quoted by Dr. Johnson. A second edition was printed in 1621.

BUTLER'S (CHARLES) ENGLISH GRAMMAR, OR THE INSTITUTION OF LETTERS, SYLLABLES, AND WORDS, IN THE ENGLISH TONGUE, WHEREUNTO IS ANNEXED AN INDEX OF WORDS, LIKE AND UNLIKE. 4to. *Oxford*, 1633. (Also quoted by Dr. Johnson.)

HODGES' (RICHARD) A SPECIAL HELP TO ORTHOGRAPHIE: OR THE TRUE WRITING OF ENGLISH. CONSISTING OF SUCH WORDS AS ARE ALIKE IN SOUND, AND UNLIKE, BOTH IN THEIR SIGNIFICATION AND WRITING. AS ALSO OF SUCH WORDS WHICH ARE SO NEER ALIKE IN SOUND, THAT THEY ARE SOMETIMES TAKEN ONE FOR ANOTHER. WHEREUNTO ARE ADDED DIVERSE ORTHOGRAPHICAL OBSERVATIONS, VERY NEEDFULL TO BE KNOWN. 4to. *Lond.*, 1643.

This *brochure*, consisting of 32 pages, is of very uncommon occurrence. The author was a schoolmaster, "dwelling in Southwark, at the Middle-gate, within Montague Close." Some of his proposals for the amendment of spelling are now generally adopted.

THE VOCAL ORGAN: OR A NEW ARTE OF TEACHING THE 'ENGLISH ORTHOGRAPHIE, BY OBSERVING THE INSTRUMENTS OF PRONUNCIATION, AND THE DIFFERENCE BETWEEN WORDS OF LIKE SOUND; WHEREBY ANY OUTLANDISH OR MEER ENGLISH MAN, WOMAN, OR CHILD, MAY SPEEDILY ATTAIN TO THE EXACT SPELLING, READING, WRITING, OR PRONOUNCING OF ANY WORD IN THE ENGLISH TONGUE, &c. COMPILED BY O. P., MASTER OF ARTS, AND PROFESSOR OF THE ART OF PEDAGOGIE. Small 8vo. *Oxford*, 1665.

This curious tract consists of 84 pages. Prefixed is a curious engraving, somewhat in the manner of Hollar, containing a male and female head; the one with twenty-one consonants, and the other with five vowels issuing forth, according to the several instruments or parts of pronunciation employed. A short account of this work may be seen in the *Restituta*, vol. iii. p. 338.

JONES'S (J., M.D.) PRACTICAL PHONOGRAPHY, OR THE NEW ART OF RIGHTLY SPELLING AND WRITING WORDS BY THE SOUND THEREOF, AND OF RIGHTLY SOUNDING AND READING WORDS IN THE SIGHT THEREOF, APPLIED TO THE ENGLISH TONGUE. 4to. Lond., 1701.

An account of this singular work may be seen in *Beloe's Anecdotes*, vol. vi. p. 360. See also D'Israeli's *Amenities of Literature*, vol. ii. p. 252, where a *second* work by the same author is spoken of; but it is probably only a new edition of the first named.

ELPHINSTON'S (JAMES) PROPRIETY ASCERTAINED IN HER PICTURE; OR ENGLISH SPEECH AND SPELLING RENDERED MUTUAL GUIDES. 2 vols. 4to. Lond. [1770.]

"This writer," says Lowndes, "who rendered himself ridiculous by endeavouring to introduce a new mode of spelling, published several works relative to language and grammar." The above title is not recorded by Lowndes.

Specimens of Ancient Poetry.

(Continued from page 164.)

III.

Hence, hence, distracting care of earthly thing!
 Hence, base distrust of God's great providence!
 The little birds that can do nought but sing,
 Have plenteous foode from his benificence.
 Is He to little birds so gracious Father,
 And shall wee children want our daily foode?
 We, that have means to sow, to reap, to gather,
 Shall we make question of his bountihood?
 Nay, though means faile, yet will we not dispaire,—
 Eagles have fed his children; his elect
 Eat manna in the deserts that were bare;
 He multiplied the oile of the Sarepte.
 He gave us bodies, not to starve and perish;
 He gave us life, which doubtless He will cherish.

IV.

My sin, as red as scarlet, thou, oh Lord !
Canst make far whiter than Riphean snow,
If of thy goodness thou woldst once afforde
To wash me in the streams that from thee flowe.
Oh, when shall I, poore wretch ! obtain such grace,
When shall my bondage turne to free estate ?
Lord, why not now, e'en in this time and place ?
Let pitty thy just rigor mitigate,
And, for thy only Son my Saviour's sake,
Purifie with thy spirit this sinful masse !
O thou, that all things didst of nothing make,
Show forth thy power, and let it come to passe
That of a sinner I may henceforth bee
A saint, and live and die to honor thee.

V.

The birds that here so merrily do sing,
And make these woods with their sweet carols ring,
Methinks do meete to praise with one accord,
Th' almighty power of their most gracious Lord,
Who made them, and with plentie feeds them all,
From the great eagle to the nightingall.
Then rise my soule, my harpe and voice awake,
Before the day to God confession make;
Sing a new song, extoll his providence,
And magnify his great beneficence.
Let both thy violl and thy lute resound
What grace in thy distresses thou hast found.
Begin thou first, and thou shalt quickly see
The cherubims and seraphims agree,
And join their voices to the spheres' sweet sound,
To make both heaven and earth God's praise resound.
O joy ! when angells join with men to sing
The praises due to our immortal King.

Scraps and Sketches.

DAFFEY'S ELIXIR.—In the *Postboy*, Jan. 1, 1707-8, is the following curious advertisement :—"DAFFEY's famous *Elizir Salutis* by Catherine Daffy, daughter of Mr. Thomas Daffy, late rector of Redmile, in the valley of Belvoir, who imparted it to his kinsman, Mr. Anthony Daffy, who published the same to the benefit of the community and his own great advantage. The original receipt is now in my possession, left to me by my father. My own brother, Mr. Daniel Daffy, apothecary in Nottingham, made the *Elizir* from the said receipt, and sold it there during his life. Those who know it, will believe what I declare; and those who do not, may be convinced that I am no counterfeiter, by the colour, taste, smell, and operation of my *Elizir*. To be had at the Hand and Pen, Maiden-Lane, Covent Garden."

EPITAPH ON PETER ARETIN.—Sir John Resesby in his *Travels*, says :—"In the church of St. Luke, (Venice,) lies interred Peter Aretin, that obscene profane poet, with this epitaph, till the Inquisitors took it away, '*Qui jace Aretin, poeta Tusco, qui dice mal d'ogni uno fuora di Dio; scusandosi decendo so no'l cognosco.*' Here Aretin, the Tuscan poet, lies, who all the world abused but God, and why? He said he knew Him not."

FIRST INTRODUCTION OF COFFEE INTO FRANCE.—John Thevenot, a native of Lorraine, (a great traveller in the East,) first introduced the use of coffee in France. His *Travels in Asia* were published in 1664, and have been several times re-edited and translated. He died in Persia in 1667.

HOMER IN A NUTSHELL.—"When his Highness the Dauphin was one day confined to his bed by a slight illness, and we who stood round were endeavouring to entertain him by pleasant conversation, mention was by chance made of the person who boasted that he had written Homer's *Iliad* in characters so minute, that the whole could be enclosed in a walnut shell. This appearing incredible to many of the company, I contended not only that it might be done, but that I could do it. As they expressed their astonishment at this assertion, that I might not be suspected of idle boasting, I immediately put

it to the proof. I therefore took the fourth part of a common leaf of paper, and on its narrower side wrote a single line in so small a character that it contained twenty verses of the Iliad: of such lines each page of the paper could easily admit 120, therefore the page would contain 2400 Homeric verses: and as the leaf so divided would give eight pages it would afford room for above 19,000 verses, whereas the whole number in the Iliad does not exceed 17,000. Thus by my single line I demonstrated my proposition."—*Autobiography of Huet, Bishop of Avranches, translated by Aikin.* Vol. ii., pp. 176-7.

ITALIAN DRAMATIC LIBRARY.—“In the year 1741,” says Baretti, “I saw in Venice a collection of old Italian tragedies and comedies, made by the learned poet and antiquarian Ap. Zeno, to the number, as he assured me, of about four thousand. He had the best Italian library, perhaps, in the world; and as I was lately told, that he left it at his death to the Gesanti, an order of monks residing in Venice, where I suppose the comedies are still kept united.”—*It. Lib.*, p. 118.

FLY LEAVES ;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

OLD ALMANACS.

THE *Prophetic* Almanacs of the last two centuries, form a curious chapter in the history of the "Books of the People." The superstitious practice formerly observed in all almanacs, but now almost exploded, of placing each limb of the body under a particular sign of the Zodiac, is of high antiquity, being attributed to Nechepsos, or Nerepsos, an Egyptian, and author of several treatises on astronomy, astrology, and medicine, who lived in the age of Sesostris. His object, we are told, was to enable the medical practitioners, (who are supposed to have been of the priestly order,) to apply suitable remedies to diseases affecting any particular member. From Egypt this superstition passed to the Greeks and Romans ; from them to the Saracens ; and being by the latter transmitted to the school of Salerno, it was acted upon in the medical practice of every European country. Such absurdities, assuredly, afford no very favourable indication of the vaunted science of that extraordinary people among whom they took their rise ; but it would be rash to conclude, that the attestations of the highest ancient authorities to the pro-

gress of the Egyptians in the sciences, at a remote period, are groundless, because their knowledge was mixed up with superstitions inconsistent with truth and sound philosophy.

Our ancestors certainly exceeded us in the *depth* of their predictions. In Shakespeare's day, for example, Leonard Digges, the Francis Moore of that period, not only prognosticated for the day, week, or year, but "for all time," as the title-page of his almanac shows: "A Prognostication *everlasting* of right good effect, fruitfully augmented by the auctor, contayning plaine, briefe, pleasaunte, chosen rules to judge of the Weather by the Sunne, Moone, Starres, Comets, Rainebow, Thunder, Cloudes, with other extraordinarye tokens, not omitting the aspects of the Planets, with a briefe judgement *for ever*, of Plenty, Lucke, Sicknesse, Dearth, Warres, &c., opening also many natural causes worthy to be known." (1575.)

It is singular how long the human mind will cling to folly to which it is accustomed,—long after the understanding is satisfied of its want of truth. As far back as 1607, we find the following prohibition of prophetic almanacs; and yet even at the present day, some wretched trash is published under the same title. "All conjurors and framers of prophecies and almanacs, exceeding the limits of *allowable astrology*, shall be punished severely in their persons, and we forbid all printers and booksellers, under the same penalties, to print, or expose for sale, any almanacks or prophecies, which shall not first have been seen and revised by the archbishop, the bishop (or those who shall be expressly appointed for that purpose,) and approved of by their certificates signed by their own hand, and, in addition, shall have permission from us or from our ordinary judges."

We have a volume of old almanacs now before us, the mere titles of which are worth enumerating, if they only show the amount of credulity possessed by one individual—

the *binder* of the said volume. The almanacs are all for the same year, 1734, and they range as follows : The Woman's Almanack—Gadbury's Diary—Wing's Almanack—Parker's *Ephemeris*, the *five and fortieth impression*—John Partridge's *Merlinus Liberatus*—Francis Moore's *Vox Stellarum*—William Andrews' News from the Stars—Richard Saunder's *Apollo Anglicanus*—Henry Coley's *Merlinus Anglicus Junior*—Salem Pearce's Celestial Diary—Edmund Weaver's British Telescope—John Hartley's *Angelus Sideralis*—Henry Season's *Speculum Anni*—Poor Robin's Almanack after the Good Old Fashion, &c.

The lives of these worthy astrologers would form an instructive volume, but only some brief particulars of a few of them are known. Sometimes indeed we meet with a conceited fellow who prefaces his almanac with his autobiography—Henry Season, “Professor of Physick, and Student in the Celestial Sciences,” to wit. This *Professor* says, in his Preface to the Candid Reader, “I was born at the place I now live at, a village call'd Broomham, three miles from the town of Devizes in Wilts, on January the 23rd, but the year and hour I conceal, 'tis no point of prudence to reveal that, as the learned in astrology and my own experience have informed me ; for should any one's nativity fall into the hands of an artist in astrology that is his enemy, he knows when to hurt him, because he knows when bad directions take place ; *cum multis aliis* ways to circumvent and mischief him.” He then enters into some particulars of his career and closes by saying, “Next year, if I write, I shall in the place of this epistle, write a piece of poetry ; an original copy in praise of the propagators of learning.” These old astrologers, or their readers, seem fond of *poetry*, if we may judge from the volume before us. Take a specimen from John Partridge:—

“Want ye a servant, Sirs ? behold me here,

Prest at your back, to serve you all the year :

No wages will I ask ; earnest will do,
When others will have that and wages too.
No meat, nor drink, nor fuel will I spend,
Your goods I will not squander, give or lend.
The coat wherewith you will me to be clad,
Shall not offend me be it good or bad.
When you consult me I shall speak most plain,
And when you please I silent shall remain.
What quiet in your houses would it cause,
Would but your wives conform unto such laws !
But whither am I going ? Silly book !
I shall be cast into some dirty nook
By some smart dame, if at this rate I talk,
Whilst her brisk tongue as currently doth walk,
As any thorough-pac'd lackey in the hall,
That by false pleadings get the devil and all."

Poor Robin rhymes much more sensibly :—

" *January.*

Good fire, good victuals, and some good strong beer,
Are all good things at this time of the year.
But first consult the crop, for if that fail,
"Twill be in vain to think to buy strong ale."

" *April.*

This month is like a woman, fair and foul,
She frowns and smiles, and then again doth scowl.
Now the sun shines, then rains, and then fair weather,
So women laugh and cry, and all together."

" *August.*

Now country farmers to their tools betake,
And all a general expedition make ;
The labouring hand grows rich, but who are idle
In winter time must bite upon the bridle."

“ *October.*

Sing, pettyfoggers, sing, let none complain,
For mounsieur term is come to town again ;
The lawyers now do at Westminster bawl,
But then at last the client pays for all.”

“ *December.*

December comes and closes up the year
With Christmas pyes, roast beef, and good strong beer ;
With that I wish you merry may remain,
Next year I hope to meet you here again.”

Poor Robin's Almanac was first published in 1663, the title being assumed in ridicule of Dr. Robt. Pory, a rich pluralist of the period. The celebrated poet, Robert Herrick, is said to have had a hand in its compilation. It was this almanac that gave the hint of a Pennsylvanian one, published during a course of twenty-five years at Philadelphia, by Dr. Franklin, under the name of *Poor Richard Saunders*. The Doctor took frequent occasion to introduce into it short pithy sentences and memorable sayings in recommendation of industry, frugality, and beneficence. These prudential maxims, in the form of proverbs, which Bacon calls “the philosophy of the vulgar,” were afterwards re-published in a loose sheet, under the title of *The Way to Wealth*.

John Partridge is well known from his having been the butt of a celebrated wit in the reign of Anne, and from his *Life of John Gadbury*. His almanac was first published in 1679.

The name of Wing, says Granger, though he has been dead for at least a century, continues as fresh as ever at the head of our sheet almanacs. “I have found nothing in chronology,” says the same lively writer, “so problematical and perplexing as assigning the date of the death of an almanack-maker. Francis Moore has, according to

his own confession, amused and alarmed the world with his predictions and his hieroglyphics for the space of seventy-five years. Before his almanack for 1771, is a letter which begins thus: ‘Kind reader, this being the 73rd year since my almanack first appeared to the world, and having for several years presented you with observations that have come to pass to the admiration of many, I have likewise presented you with several hieroglyphics, &c.’ John Partridge has been dead and buried more than once, if the printed accounts of him may be credited. But his almanack, like his ghost, ‘*magni nominis umbra*,’ continued to appear as usual after his decease. Vincent Wing is said to be now living, at Pickworth, in Rutlandshire, and I am referred to a book-almanack for a proof of it. This reminds me of what I have seen in one of Partridge’s almanacks, in which he very gravely affirms that he is *now* living, and *was* alive when Bickerstaff published the account of his death. It is with due deference proposed to Mr. Vincent *Wing*, to affix this motto, for the future, to his almanack, after his name :

Illum agat PENNA metuente solvi Fama superstes.—HOR.”

The largest impressions of any single book, perhaps, ever sold, have been those of *Moore’s Almanac*, a proof of the prevalence of superstitious error. For many years, during the late wars, when political excitement was excessive, the Stationers’ Company sold from 420,000 to 480,000 of *Moore’s Astrological Propheying Almanac*. About fifty years since, the Company resolved no longer to administer to this gross credulity, and for two or three years omitted the predictions, when the sale fell off one half; while a prognosticator, one Wright, of Caton, near Woolstrobe, published another almanac, and sold 50,000 or 60,000. To save their property, the Company engaged one Andrews, of Royston, also a native of Woolstrobe, to predict for them, and their sale rose as before.

NOTES ON THE MUSICAL LIBRARIES OF
ROME AND NAPLES.

THE library founded by Cardinal Chigi at Rome in 1670 is rich in musical treasures. It contains an Epitome of the History of Music in MS. by the learned Antonio Liberati.

The Quirinal library contains about thirty volumes of masses and motets, being all that were saved from destruction when the Duke of Burgundy stormed and plundered Rome. This *barbarian* is said to have committed "cart-loads of music" to the flames.

The archives of the Vatican church contain a valuable musical collection from the commencement of the sixteenth century. In the year 1770 a dishonest librarian stole nearly a hundred volumes.

The Church of S. Maria Maggiore contains a large collection of ancient music. It is also reported to have been robbed of about a hundred scores, at the commencement of the present century.

The library of the Church of S. John in the Lateran, contains a few choice specimens of the old school.

The Barberini and Angelica libraries are said to be rich in musical treasures; also the archives of S. Peter; S. Maria in Vallicella; S. Giacomo de Spagnuoli; the College of the Propaganda; and the libraries of the Vatican and the Roman College.

The library of the Royal College at Naples contains the original MSS. of Alessandro Scarlatti's operas and also scores of most of the operas from the foundation of the Royal theatre.

The archives of the Sacred Convent of Assisi at Naples, contain some exceedingly rare musical works, many of which were collected by the Abate Martini. The library formed by this distinguished scholar was the most com-

plete musical library ever got together. It consisted not only of works, &c., on music, in all its various branches, but also of every book wherein the subject was merely incidentally mentioned. A single page concerning music in a volume was a sufficient inducement for the learned Abate to place it in his collection.

CATALOGUE OF OLD BALLADS AMONG THE KING'S PAMPHLETS, BRITISH MUSEUM.

(Continued from page 138.)

25. The Rump reluctant, or Penitence per Force ; being the Recantation of the old, rust, roguy, rebellious, rampant, and now ruinous, rotten, rosted, Rump. To the tune of "Gerard's Mistress." (Dated in M.S. 1659. Vol. 16.)
26. The Second Part of St. George for England. To the tune of "To Drive the Cold Winter away." (Dated in M.S. 1659. Vol. 17.)
27. The History of the Second Death of the Rump. To the Tune of "The Parliament Sate as smugg as a Cat." (Dated in M.S. 1659. Vol. 17.)
28. An Exit to the Exit Tyrannus. To the tune of "I made a Voyage into France." (Dated in M.S. 1659, Vol. 17.)
29. A Free Parliament Letany. To the tune of "An old Souldier of the Queenes." (Dated in M.S. 1659. Vol. 17.)
30. Arsy Versy, or the Second Martyrdom of the Rump. To the tune of the "Blind Beggar." (Dated in M.S. 1659. Vol. 17.)
31. Colonel John Okie's Lamentation, or a Rumper Cashiered. To the tune of "A Begging we will go." 1660. (Vol. 17.)

32. A Dialogue betwixt Tom and Dick; the former a Country-man, the other a Citizen; presented to his Excellency and the Council of State, at Draper's Hall, in London, March 28, 1660. To the tune of "I'll never love thee more." (Vol. 17.)
33. A Ballad of a Country Wedding, by King James the Fifth of Scotland. (Dated in M.S. 1660. Vol. 18.)
34. A Pair of Prodigals Returned, or England and Scotland agreed, in a Conference between an Englishman and a Scot, concerning the Restoration of Charles II. to his Crown and Kingdoms. To the tune of "Cook Laurel." In the year 1660. (Vol. 18.)
35. The Phanatick Plot Discovered. To the tune of "Packington's Pound." Printed for Samuel Burdet, 1660. (Vol. 18.)
36. The Cavalier's Complaint. To the tune of "I'll tell thee Dick." Lond., 1661. (Vol. 19.)
37. Bo-peep, or the Jerking Parson Catechising his Maid. A pleasant Ballad to the tune of "Notcroft's Delight." Printed for the Belman of Aldgate, by order of the Ward. (Dated in M.S. 1660. Vol. 19.)
38. Hugh Peter's Last Will and Testament. To the tune of "The guelding of the Divel." (Dated in M.S. 1660. Vol. 19.)
39. The Citie's Feast to the Lord Protector. To the tune of "Cooke Lorrelle." London, 1661. (Vol. 20.)
40. A Country Song Intituled the Restoration. (Dated in M.S. May, 1661. Vol. 20.)

THE MANNER OF WATCHMEN INTIMATING
THE HOUR,
AT HERRNHUTH, IN GERMANY.

VIII.

PAST eight o'clock! O Herrnhuth do thou ponder;
Eight souls in Noah's ark were living yonder.

IX.

'Tis nine o'clock! ye brethren hear it striking;
Keep hearts and houses clean, to our Saviour's liking.

X.

Now, brethren, hear, the clock is ten and passing ;
None rest but such as wait for Christ's embracing.

XI.

Eleven is past ! still at this hour eleven,
The Lord is calling us from earth to heaven.

XII.

Ye brethren, hear, the midnight clock is humming ;
At midnight, our great Bridegroom will be coming.

I.

Past one o'clock ; the day breaks out of darkness :
Great morning-star appear, and break our hardness !

II.

'Tis two ! on Jesus wait this silent season,
Ye two so near related, will and reason.

III.

The clock is three ! the blessed Three doth merit
The best of praise, from body, soul, and spirit.

IV.

'Tis four o'clock—when three make supplication,
The Lord will be the fourth on that occasion.

V.

Five is the clock ! five virgins were discarded,
When five with wedding garments were rewarded.

VI.

The clock is six, and I go off my station ;
Now, brethren, *watch yourselves for your salvation.*

Neglected Biography.

No. IX.—WILLIAM HARROD.

THE subject of this notice was the son of a respectable printer and bookseller at Market Harborough, Leicestershire, who was also master of the free school in that town. William was bred to his father's profession ; and, after having worked some time as a journeyman in London, commenced business on his own account, at Stamford, where he became an alderman, and published the *History*

and Antiquities of Stamford, compiled chiefly from the annals of the Rev. Francis Peck, with notes; to which is added their present state, including Burghley, 1785, two vols. 12mo. In 1788, he projected a republication and continuation of Wright's *History and Antiquities of Rutland*; but the work was discontinued, after the appearance of two numbers, for want of proper encouragement. Whilst residing at Stamford, he also commenced a newspaper, of which he was the editor and the sole working printer; but the sale not being at all encouraging, he soon desisted. He afterwards removed to Mansfield; and published the *History of Mansfield and its Environs*, in two parts, 1804, 4to. On a smartly contested election for the town of Nottingham, Mr. Harrod compiled and published a very facetious volume, under the title of *Coke and Birch*. On the death of his father, which took place December 11th, 1806, Mr. Harrod returned to Market Harborough, the place of his nativity, and published the *History of Market Harborough, in Leicestershire, and its Vicinity*, 1808. Here he hoped to have ended his days with comfort, but a second marriage embroiled him in difficulties, which at length compelled him to relinquish his business, and his death took place at Birmingham, in consequence of an apoplectic fit, January 1st, 1819. Notwithstanding his eccentricities, Mr. Harrod was much respected.

Memorials of Old London.

ANCIENT MODE OF LIGHTING LONDON.—John Wardall, by will, dated 29th August, 1656, gave to the Grocers' Company a tenement called the White Bear in Walbrook, to the intent that they should yearly, within thirty days after Michaelmas, pay to the churchwardens of St. Botolph, Billingsgate, £4, to provide a good and sufficient iron and glass lantern, *with a candle*, for the direction of passengers to go with more security to and from the water-side, all night long, to be fixed at the north-east corner of the parish church of St. Botolph, from the feast day of St. Bartholomew to Lady Day; out of which sum £1 was to be paid to the sexton for taking care of the lantern. This annuity is now applied to the support of a lamp in the place prescribed, which is lighted with gas.

John Cooke, by will, dated 12th September, 1662, gave to the churchwardens, &c., of St. Michael's, Crooked Lane, £76 to be laid out to the most profit and advantage, for various uses, and amongst them, for the maintenance of a *lantern and candle*, to be eight in the pound at least, to be kept and hanged out at the corner of St. Michael's Lane, next Thames St., from Michaelmas to Lady Day, between the hours of nine and ten o'clock at night, until the hours of four or five in the morning, for affording light to passengers going through Thames St., or St. Michael's Lane.

Bibliographical Notices.

MALCOLM, (ALEXANDER) A TREATISE OF MUSICK, SPECULATIVE, PRACTICAL, AND HISTORICAL. *Edinburgh, printed for the Author.* 8vo. 1721.

Sir John Hawkins speaks of this work in the highest manner, and concludes by saying, "In a word, it is a work from which a student may derive great advantage, and may be justly deemed one of the most valuable treatises on the subject of Theoretical and Practical Music to be found in any of the modern languages." (*Hist. of Mus.* v. 215.) Nothing seems to be known respecting the author. In his *Treatise on Book-keeping* (not mentioned by Lowndes) published in 1731, he styles himself, "Teacher of Mathematicks, Aberdeen." An edition of the *Treatise on Music* "corrected and abridged by an eminent musician," appeared in London, in 1779.

HARVEY, (GIDEON) FAMILY PHYSICIAN, AND THE HOUSE APOTHECARY. 12mo. 1678.

ART OF CURING DISEASES BY EXPECTATION. 12mo. 1689.

This author is not mentioned by Lowndes. A ms. note of Dr. Haworth's respecting the first of the above works, says, "This book contains a priced catalogue of the rate medicines were sold at in 1678; and as such is curious and valuable."

BROWNE, (RICHARD) *MEDICINA MUSICA; OR, A MECHANICAL ESSAY ON THE EFFECTS OF SINGING, MUSICK, AND DANCING ON HUMAN BODIES. REVISED AND CORRECTED. TO WHICH IS ANNEX'D A NEW ESSAY ON THE NATURE AND CURE OF THE SPLEEN AND VAPOURS.* 12mo. *London*, 1729.

The author, who calls himself "Apothecary in Oakam, in the County of Rutland," dedicates this *brochure* of 125 pages to "Baptist, Earl of Gainsborough." In the preface, the author speaks of having concealed his name in the first edition, not merely upon account of the humble opinion he had of his labours; but also on account of his station in life, he being at that time in his "apprenticeship." The work, however, has great merit, and is of considerable rarity.

HALL, (JOHN) *SELECT OBSERVATIONS ON ENGLISH BODIES; OR, CURES IN DESPERATE DISEASES.* Englished by James Cooke. 12mo. *London*, 1657.

Other editions in 1679 and 1683; the latter with a portrait by White. "Dr. John Hall, the author of this work, married Susanna, the youngest daughter of our immortal bard, SHAKESPEARE; in it are the cases of several of his patients living at Stratford about the time of Shakespeare's death. Among others, those of Mrs. Hall his wife, and Elizabeth his daughter; Mr. Queeny, who married Judith, Shakespeare's eldest daughter; Mrs. Nash; Mrs. Combe; Drayton, the poet; &c., &c."—*MS. note by Dr. Haworth.*

Specimens of Ancient Poetry.

A DEFENCE FOR MUSICK, BY THOMAS JORDAN, 1659.

EMPRESS of Order! whose eternal arms
Put *Chaos* into *Concord*, by whose charms
The *Cherubims* in anthems clear, and even,
Create a Consort for the King of Heaven:

Inspire me with thy Magick, that my numbers
 May rock the never-sleeping soul in slumbers ;
 Tune up my *Lyre*, that when I sing thy merits
 My subdivided notes may sprinkle spirits
 Into my auditory, whilst their fears
 Suggest their souls are sallying through their ears.
 What tropes, or figures can thy glories reach,
 That art thy self the splendor of all speech ?
 Mysterious *Musick* ! he that doth thee right
 Must shew thy excellence by thy own light.
 Thy purity must teach us how to praise,
 As men seek out the Sun with his own rayes :
 What creature that hath being, life or sense,
 But wares the badges of thy influence ?
Musick is Harmony, whose copious bounds
 Is not confined onely unto sounds :
 'Tis the eyes object, for (without extortion)
 It comprehends all things that have proportion ;
Musick is Concord, and doth hold allusion
 With every thing that doth oppose confusion :
 In comely architecture it may be
 Known by the name of uniformitie ;
 Where piramids to piramids relate,
 And the whole fabrick doth configurate
 In perfectly proportion'd creatures, we
 Accept it by the title symmetrie.
 When many men for some design convent,
 And all concenter, it is called consent :
 Where mutual hearts in sympathy do move
 Some few embrace it in the name of love :
 But when the soul and body do agree
 To serve their God, it is Divinitie :
 In all melodious compositions we
 Declare and know it to be Symphonie :
 Where all the parts in complication roll,
 And every one contributes to the whole :
 He that can set and humour notes aright
 Will move the soul to sorrow, to delight,
 To courage, courtezie, to consolation ;
 To love, to gravity, to contemplation :
 It hath been known (by its mysterious motion)
 To raise repentance, and advance devotion :
 It works on all the faculties, and why
 The very soul it self is Harmony :

Musick! it is the breath of second birth,
 The saints imployment, and the angels mirth;
 The rhetorick of *Seraphims*, a gem
 In the King's crown of new Jerusalem;
 They sing continually, the exposition
 Must needs inferre, there is no intermission.
 I hear some men hate *Musick*, let them shew
 In Holy Writ what else the angels do:
 Then those that do despise such sacred mirth
 Are neither fit for Heaven nor for Earth.

(From a contemporary MS. in the possession of the Editor.)

Scraps and Sketches.

LADY POLITICIANS.—The following is from the Journals of the House of Commons, 1648:—"June 14. Ordered, that the *Commander in Chief*, and the guard that do guard the House from time to time, do keep the clamorous women from coming up the stairs leading to the House of Commons door, and from coming into and clamouring in Westminster Hall on the *Speaker* and Members of the House."

ORIGIN OF THE TERM SENDING TO COVENTRY.—The day after King Charles I. left Birmingham, on his march from Shrewsbury, in 1642, the Parliamentary party seized his carriages, containing the royal plate and furniture, which they conveyed for security to Warwick Castle. They apprehended all messengers and suspected persons, frequently attacked and reduced small parties of the Royalists, whom they sent prisoners to Coventry. Hence the proverbial expression respecting a refractory person, "Send him to Coventry."—Hutton's *History of Birmingham*.

FLY LEAVES ;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

MRS. CORNELY'S ENTERTAINMENTS,

AT CARLISLE HOUSE, SOHO SQUARE.*

THE biographical facts, which have descended to posterity, regarding this distinguished Priestess of Fashion, are unusually meagre, for one who has for so many years created so vast a sensation in the world of gaiety.—The only way in which her career can be related and illustrated, has been adopted in the present instance, by the introduction of Newspaper Paragraphs and Advertisements, inserted during the various epochs of her sway. These have been chronologically arranged from her commencement till her decline, and interspersed with the few lines of Narrative, and occasional Anecdotes and Comments, render what is presented, a connected detail, and throw considerable light on the manners and customs of the fashionable world of this pleasuring-loving Metropolis, during each successive and distant period.

Whether this lady's name of "Cornelys" was her maiden name, or whether she obtained it by marriage, has not been recorded; nor has the year of her birth been stated, or the spot of her nativity. She was by birth a German, and during several years performed as a public singer both in Germany and Italy.

* Abridged from a Tract privately printed by T. Mackinlay, Esq., Soho Square.

Mrs. Cornelys is supposed to have arrived in England about 1756 or 7; and possessing many natural advantages, and considerable powers of address, together with captivating manners, and what in common *parlance* is called "a knowledge of the world," her enterprising spirit suggested to her to commence a series of fascinating and elegant Entertainments, precisely in unison with the pursuits of the votaries of fashion of both sexes.

She accordingly, either at the close of the year 1762, or the commencement of 1763, made choice of a large mansion entitled "Carlisle House," in Soho Square, situated on the East side—the corner of Sutton Street—where she succeeded in obtaining the most lavish patronage of every high-born leader of *ton* and lover of gaiety, which clung to her establishment for a number of years, and which establishment one of her contemporaries no doubt most accurately describes when he states, that it was "so well contrived for diversified amusement, that no other Public Entertainments could pretend to rival its attractions."

The following *first* printed document, exhibits how well qualified Mrs. Cornelys was, by tact, to rally round her, and retain as patrons and patronesses, the influential personages appertaining to the Aristocracy: knowing well, as an acute woman of the world, the influence possessed, from time immemorial, by "the upper servants of persons of fashion," she very judiciously gives them a Ball, and contrives, in the following paragraph, to compliment their masters and mistresses.

"On Saturday last, Mrs. Cornelys gave a Ball at Carlisle House, to the upper servants of persons of fashion, as a token of the sense she has of her obligations to the nobility and gentry, for their generous subscription to her assembly.—The company consisted of 220 persons, who made up fourscore couple in country dances; and as scarce anybody was idle on this occasion, the rest sat down to cards."—*February 18, 1763.*

The next brief illustrative document, is extracted from "The Public Advertiser," and which fixes the date of Mrs. Cornelys' *eleventh* assemblage of the fashionable world to have been the 12th of May, 1763. It also contains a solicitation for a continuance of favour for the ensuing (or *second* year) of her speculation.

"Mrs. Cornelys begs leave to acquaint the Nobility and Gentry, subscribers to the Society in Soho Square, that the Eleventh Meeting will be Thursday, May 5. Mrs. Cornelys also informs the Nobility and Gentry that have done her the honour to subscribe this year, that the next year's subscription is now open, and those that will be so good to continue their favour, will, by sending for, have a printed proposal given them. It is also desired that there be a Ball in favour of Mrs. Cornelys, on Thursday. Subscriptions to be had at her house in Soho Square, by subscribers to the present society, or by their order."—*May 12, 1764.*

Soon after this, Mrs. Cornelys appears to have been tempted by her success, to try the effect of a Grand Concert of Vocal and Instrumental Music and Ball, of which the following Advertisement states the postponement.

"Mrs. Cornelys begs leave to acquaint the Nobility and Gentry, Subscribers to the Society in Soho Square, that the Sixth Meeting will be this day. The colour of the Tickets is *Purple*, wrote upon the back, 'Sixth Meeting.' Mrs. Cornelys hopes that those Subscribers that lend their Tickets, will write the name of the person upon the back of the said Ticket, to whom they have lent it, to prevent any mistake. And the Grand Concert of Vocal and Instrumental Music and Ball, which was to have been on Thursday, the 23rd instant, is (by particular desire) postponed till Friday the 24th. The Subscribers to the Society may have Tickets of Mrs. Cornelys."—*Feb. 16, 1764.*

Mrs. Cornelys appears at a very early period of her

career, to have got involved in quarrels and disputes, and seems to have been threatened with having "The Alien Act" put in force against her. Her fears produced the following humble appeal to the benevolent feelings of her patrons.

"Mrs. Cornelys begs leave to acquaint the Nobility and Gentry, Subscribers to the Society in Soho Square, that (by desire) the Eleventh Meeting is postponed to the 17th day of May next. And whereas it has been industriously reported, to the disadvantage of Mrs. Cornelys, that she has expressed herself dissatisfied with a subscription now on foot to build a large Room in opposition to hers, she esteems it her duty in this public manner to declare, that she never once entertained a thought so unjust and unreasonable. She let her house with the greatest willingness and pleasure, for the accommodation of the Nobility and Gentry, for the Wednesday Night's Concert; and so far from presuming to make any complaint, she humbly begs leave to return thanks for the honour done her already. Her house and best services are at their command, until they have compleated their own—She humbly hopes she has not been wanting in duty and gratitude to her protectors, and cannot sufficiently be thankful for the comforts she enjoys in this happy country, which she hopes never to leave."

(To be continued.)

SPECIMEN OF A MODERN GLOSSARY.

THE following clever piece of satire is taken from a broadside, printed about the middle of the last century, in the Editor's Collection. Its application is not at all weakened, although "a hundred years" have passed away since its production.

Angel.—The name of a woman, commonly of a very bad one.

Author.—A laughing stock. It means likewise a poor fellow; and in general an object of contempt.

Bear.—A country gentleman; or, indeed, any animal upon two legs that doth not make a handsome bow.

Brute.—A word implying plain-dealing and sincerity; but more especially applied to a philosopher.

Captain. } Any stick of wood with a head to it.
Colonel. }

Creature.—A quality expression, of low contempt, properly confined only to the mouths of ladies who are right honourable.

Critic.—Like *homo*, a name given to all the human race.

Cozecomb.—A word of reproach, and yet at the same time signifying all that is commendable.

Dress.—The principal accomplishment of men and women.

Dullness.—A word applied by all writers to the wit and humour of others.

Eating.—A science.

Fine.—An adjective of a very peculiar kind, destroying, or at least lessening the force of the substantive to which it is joined, as fine gentleman, fine lady, fine house, fine cloaths, fine taste!—in all which, fine is to be understood in a sense somewhat synonymous with useless.

Fool.—A complex idea, compounded of poverty, honesty, piety, and simplicity.

Gallantry.—Fornication and adultery.

Great.—Applied to a thing, signifies bigness; when to a man, often littleness or meanness.

Happiness.—Grandeur.

Honour.—Duelling.

Humour.—Scandalous lies, tumbling and dancing on a rope.

Judge.—An old woman.

Knave.—The name of four cards in every pack.

Knowledge.—In general means knowledge of the town.

Learning.—Pedantry.

Love.—A word properly applied to our delight in particular kinds of food ; sometimes metaphorically spoken of the favourite objects of all our *appetites*.

Marriage.—A kind of traffic carried on between the two sexes, in which both are constantly endeavouring to cheat each other, and both are commonly losers in the end.

Modesty.—Awkwardness, rusticity.

Nobody.—All the people in Great Britain, except about 1200.

Nonsense.—The writings of the ancients.

Patriot.—A candidate for a place at court.

Politics.—The art of getting such a place.

Promise.—Nothing.

Religion.—A word of no meaning.

Riches.—The only thing upon earth that is really desirable, or valuable.

Rogue. }
Rascal. } A man of a different party from yourself.

Sermon.—A sleepy dose.

Sunday.—The best time for amusement.

Temperance.—Want of spirits.

Teasing.—Advice ; chiefly that of a husband.

Virtue. }
Vice. } Subjects of discourse.

Wit.—Prophaneness, immorality, scurrility, mimicry, buffoonery ; abuse of all good men, and especially of the clergy.

Worth.—Power, rank, wealth.

Wisdom.—The art of acquiring all three.

World.—Your own acquaintance.

SIR JOHN HAWKINS'S HISTORY OF MUSIC.

SIR John Hawkins's *History of the Science and Practice of Music* was published in five volumes, quarto, in 1776. Immediately upon its appearance the worthy knight was attacked in the *St. James's Evening Post* by Steevens, the commentator on Shakespeare, in the most virulent and uncandid manner ; and every engine was set in motion to damage the reputation of the work. Subsequently it was assailed by the ridicule of Dr. Lawrence in the *Rolliad*, *Probationary Odes*, &c. The consequence of these persevering efforts to destroy a very learned and most useful, though not well written, history, was that it fell nearly dead from the press. Steevens and Lawrence were the friends of Dr. Burney, it should be remembered, and their conduct was less justifiable, as Burney had, in the progress of his own work, availed himself in the most unsparing, but unacknowledged manner, of Hawkins's labours.

The fate of the work, however, was decided at last, like that of many more important things, by a trifle, a word, a pun. A ballad, chaunted by a fille-de-chambre, undermined the colossal power of Alberoni ; a single line of Frederic the Second, reflecting not on the politics but the poetry of a French minister, plunged France into the seven years' war ; and a pun condemned Sir John Hawkins's sixteen years' labour to long obscurity and oblivion. Some wag wrote the following catch, which Dr. Callcott set to music—

“ Have you read Sir John Hawkins' History ?
 Some folks think it quite a mystery ;
 Both I have, and I aver
 That *Burney's* History I prefer.”

Burn his History, was straightway in every one's mouth ; and the bookseller, if he did not follow the advice *à pied de*

la lettre, actually wasted, as the term is, or sold for waste paper, some hundred copies, and buried the rest of the impression in the profoundest depth of a damp cellar, as an article never likely to be called for, so that now hardly a copy can be procured undamaged by damp and mildew. It has been for some time, however, rising,—is rising,—and the more it is read and known, the more it ought to rise in public estimation and demand.

Neglected Biography.

No. X.—JOHN WEAVER.

THIS person was an eminent dancing master, who for a long series of years resided in Shrewsbury. He was the son of a Mr. Weaver, whom the Duke of Ormond, then Chancellor of Oxford, licensed in 1676, to exercise the same profession within that University. The son was a resident of Shrewsbury in 1712, when in a letter printed in the *Spectator* (No. 334) he announced his intention of publishing a book on the subject. It appeared under the title of *An Essay towards an History of Dancing*, crown 8vo. pp. 172, and displays reading and good sense on a subject to which they have not generally been thought applicable. Steele introduces Mr. Weaver's letter above mentioned, with some prefatory observations, and returns to the subject in No. 466. From a subsequent publication (*Anatomical and Mechanical Lectures upon Dancing*, crown 8vo., 1721, pp. 156) it appears that the author resided, at least, occasionally, in the metropolis, as he read his lectures "at the academy in Chancery Lane." Both these performances are dedicated to Mr. Caverley, an eminent dancing-master and keeper of a boarding-school for young ladies, in Queen Square. Tradition says

that Weaver was the first introducer of Pantomimes into England ; and he has a long and learned chapter in his first book, “ of the mimes and pantomimes.” But we are not to understand by that name, the *harlequin entertainments* of the present day. What the author meant were what are now called *ballets*, or, as he terms it, “scenical dancing,” *i. e.*, a representation of some historical incident by graceful motions ; and an exhibition of this kind, *The Judgment of Paris*, was performed by his pupils in the great room over the Market-house, Shrewsbury, about 1750.

John Weaver died Sept. 28, 1760, and was buried at St. Chad's Church in that city. He wanted not a month of having lived in the reigns of eight Sovereigns.

Memorials of Old London.

HORACE WALPOLE'S ACCOUNT OF WHITEHALL AND ITS PRECINCTS.—“The Admiralty was rebuilt under the direction of Ripley, and is well concealed by the classic screen designed by Robert Adam. The Pay Office and Horse Guards were also built in the reign of George the Second. The palace of the Duke of York was built by Sir Matthew Fetherstone. The small dome, imitated from the Pantheon, and entrance, were added by His Royal Highness in 1789. On that *circular* top, and the *colonnade* before Carleton House, it was said that the king's sons were lodged in the *round house* and *pillory*. The secretary's house was part of the old palace, was granted to the Earl of Dorset, was the residence of his son, the first duke, and was resold to the crown by Lord Sackville. The house of the India Board of Controul was the habitation of Horatio Lord Walpole, brother of Sir Robert. I mention it for the following anecdote :—Dr. Gibson, Bishop of London, lived in Privy Garden ; the noted William Whiston intending to visit him, by mistake knocked at the door of Lord Walpole, then just returned from his embassy at Paris. He had a Swiss porter, who

said his Excellence was not at home. Whiston not perceiving his error, went to the Tilt Yard Coffee House, where he inveighed against the pride of modern bishops, who made their servants call them Excellence.

"In Privy Garden, the first house on the left was built by Granville Leveson, Earl Gower, since Marquess of Stafford. Further on by the river is the house and garden of the Earl of Fife, commanding a most beautiful view. In the inner part is the house of the Earl of Pembroke; and then two old houses, remains of the palace, and granted by King William to the Earl of Portland. In one resided his widow, governess to the three eldest princesses, granddaughters of George the First, whom he detained at St. James's, on his quarrel with his son, on the decision of the lawyers, who declared them children of the crown. On his death Queen Caroline thanked the Countess, but said she would be governess to her daughters herself. In the other house the Duchess Dowager of Portland resided, and kept her fine collection, and there it was sold at her death. Further on is the house built by John, Duke of Montagu, when he quitted the vast mansion in Great Russell Street. His daughter, Countess of Cardigan and Duchess of Montagu, added the two large rooms. Her widower, the Duke, left it, with its pictures and curiosities, to his daughter, the Duchess of Buccleugh.

"Richmond House was part of the old palace, and was granted by Charles the Second to the Duchess of Portsmouth and her successors. Her grandson, the second Duke of Richmond, built a new house to part of the old, which was designed by Lord Burlington, but so inconvenient that the present Duke has had it considerably improved and much enlarged by Wyatt. His Grace having bought the adjacent house, fitted up a small theatre in it, where, for two winters, plays were performed by people of quality. The house has since [Dec. 21, 1791] been burnt."—*Walpole's MS. Additions to Pennant.*

CAVENDISH SQUARE.—The great house on the west side was built by Benson, Lord Bingley, one of Queen Anne's twelve peers. On the death of his only daughter, Mrs. Fox Lane, Lady Bingley, it was bought by Simon first Earl of Harcourt, and has been improved by his son, the second earl. The house at the north-west corner was bought, on the death of George the Second, by his daughter

Princess Amelia, who died there. It was then sold to, and improved by, Hope, Earl of Hopetoun.—HORACE WALPOLE.

RED LION SQUARE.—Sir John Prestwick, in his *Re-publica*, tells us, “that Cromwell’s remains were privately interred in a small paddock near Holborn, on the spot where the obelisk in Red-lion-square lately stood.”

The author of *A Tour through Great Britain*, says:—“This present year, 1737, an Act was passed for beautifying Red-Lyon-Square, which had run much to decay; and no doubt but Leicester-Fields, and Golden-Square will soon follow these good examples.”

Bibliographical Notices.

THE SHRUBS OF PARNASSUS, CONSISTING OF A VARIETY OF POETICAL ESSAYS, MORAL AND COMIC. BY J. COPYWELL, OF LINCOLN’S-INN, ESQ. 12mo. *London: Printed for the Author, 1760.*

Pp. 154, and a list of subscribers occupying *seventeen* pages! The volume is chiefly curious for an Elegy on the Death of Admiral Byng, an Ode to the Memory of General Wolf, and a Poetical Description of Bagnigge-Wells. The author’s *real* name is unknown.

A NEW MISCELLANY OF SCOTS SONGS. *London: Printed for A. Moore, and Sold by the Booksellers of London and Westminster. Small 12mo. 1727. Price, sticht, 2s. Bound, 2s. 6d.*

This is the first *London* edition of the celebrated *Tea-Table Miscellany*. The metrical preface is dated “Edin. Jan. 1, 1724,” and subscribed “A. Ramsay.”

PRICE’S (D.) SAUL’S PROHIBITION STAIDE, WITH A REPROOF OF THOSE THAT TRADE THE HONOURABLE PLANTATION OF VIRGINIA. A SERMON PREACHED AT PAUL’S CROSSE. 4to. *Lond., 1609.*

This very curious sermon has escaped the notice of Ant. Wood; and the portrait appears to be equally unknown to Granger and Bromley.

T. LECHFORD'S PLAINE DEALING; OR NEWES FROM NEW-ENGLAND. 4to. *Lond.*, 1642.

This interesting tract gives a curious picture of the domestic proceedings of the colonists, their intercourse with the aborigines of the country, produce of land, fisheries, &c.

TONGUE COMBAT LATELY HAPPENING BETWEENE TWO ENGLISH SOULDIERIS IN THE TILT-BOAT OF GRAVES-END, THE ONE GOING TO SERVE THE KING OF SPAINE, THE OTHER THE STATES-GENERALL. 4to. *Lond.*, 1623.

This curious tract is attributed by bibliographers to Taylor, the Water-poet. But the real author (according to a MS. note in a contemporary hand) was Henry Hexham.

ECCHO TO THE BOOK CALLED A VOICE FROM HEAVEN, BY ARISE EVANS, SHEWING HOW HE FOREWARNED THE LATE KING AND COMMONS OF THE GREAT RUIN OF THE NATIONS, AND THAT THE KING SHOULD BE PUT TO DEATH. 8vo. *Lond.*, 1653.

This singular volume is a journal of that celebrated enthusiast Arise Evans's life, from his birth onward, stating all the visions he saw, the times God spake to him personally, how often the angel appeared to him, &c.

Specimens of Ancient Poetry.

THE following ballad is from a rare miscellany, entitled *Wit Restored*, by J.[ames] S.[mith.] 12mo. London, 1658.

THE OLD BALLET OF SHEPHEARD TOM.

As I late wandred over a plaine,
Upon a hill, piping, I spide a shephard's swaine:
His slops were of green, his coat was of gray,
And on his head a wreath of willow and of bay.
He sigh'd and he pip't;
His eyes he often wip't;
He curst and band the boy,
That first brought his annoy,

Who, with the fire of desire so inflamde his minde,
To doate upon a lasse so various and unkinde.

Then, howling, he threw his whistle away,
And beat his heeles agen the ground whereon he lay.
He swore and he star'd; he was quite bereft of hope,
And out of his scrip he pulled a rope.

Quoth he, "The man that wooes

With me, prepare the noose;

For, rather than I'll fly,

By hemp I'll choose to dy."

Then up he rose, and he goes streight unto a tree,
There he thus complains of his lasses cruelty.

"A pox upon the divell, that ever 'twas my lot,

To set my love upon so wooddish a trot.

Had not I been better tooke Jone of the mill,

Kate of the creame house, or bonny bouncing Nell.

A proud word I speak,

I had them at my beck;

And they on holydayes

Would give me pick and praise:

But Phillis she was to me dearer than my eyes,

For whom I now indure these plaguy miseryes.

"Oft have I wood her with many a teare,

With ribband for her head-tire and laces from the fayre,

With bone-lace and with shoone, with bracelets and with

And many a toy besides—good God forgive my sins! [pinns,

And yet this plaguy flirt

Would ding me in the dirte,

And smile to see mee tear

The locks from my haire,

To scratch my chops, rend my slops, and at wakes to sit

Like to a sot bereft both of reason, sense, and wit.

"Therefore from this bough Tom bids adew

To the shepherds of the valley, and all the jovial crew.

Farewell, Thump my ram, and Cut my bobtail curre;

Behold your master proves his owne murtherer.

Goe to my Phillis, goe,

Tell her this tale of woe;

Tell her where she may finde

Me tottering in the winde:

Say, on a tree she may see her Tom rid from all care,

Where she may take him, napping, as Moss took his
mare."

His Phillis by chance stood close in a bush,
And as the clowne did sprawle, she streight to him did
rush.

She cut in two the rope, and thus to him she said,—
“Despairing Tom, my Tom, thou hast undone a maid.”

Then, as one amaz’d,

Upon her face he gaz’d ;

And, in his woeful case,

She kist his pallid face ;

He whoopt amaine, swore, no swaine ever more should be
Sae happy in his love, nor halfe so sweet as she.

Scraps and Sketches.

THE BEDFORD MISSAL.—In January, 1786, when the Bedford Missal was on sale, with the rest of the Duchess of Portland’s collection, King George III. sent for his bookseller, and expressed his intention to become the purchaser. The bookseller ventured to submit to his Majesty, that the article in question, as one highly curious, was likely to fetch a high price. “How high?” exclaimed the King. “Probably two hundred guineas,” replied the bookseller. “Two hundred guineas for a Missal!” exclaimed the Queen, who was present, and lifted up her hands with astonishment. “Well, well,” said his Majesty, “I’ll have it still ; but since the Queen thinks two hundred guineas so enormous a price for a Missal, I’ll go no further.” The biddings for the royal library did actually stop at that point ; and Mr. Edwards carried off the prize by adding three pounds more. The same Missal was afterwards sold at Mr. Edwards’s sale, in 1815, and purchased by the Duke of Marlborough, for £637 15s.

ORIGIN OF NEWSPAPERS.—The Newspaper was long stated to have originated in Venice, in 1563, and to have been called *Gazetta*, whence our appellation, Gazette. This was, however, an error : for the Venetian Newspaper was a *written* sheet, for hearing which read, each person paid a *gazetta*, a coin no longer in use. Some etymologists derive the term gazette from *gazzeras*, a magpie or chatteringer : others from the Latin *gaza*, which would colloquially

lengthen into *gazetta*, and signify a little treasury of news. The Spaniards derive it from the latter, and likewise their *gazetors* and our gazetteer for a writer of the gazette, and, what is peculiar to themselves, *gazetors*, for a lover of the gazette.

KNEELING TO THE KING.—John Taylor, the facetious *water poet*, has the merit of interrupting the servile etiquette of kneeling to the King. “I myself (he says in one of his multifarious publications) gave a book to King James once in the great chamber at Whitehall, as his Majesty came from the chapel. The Duke of Richmond said merrily to me; ‘Taylor; where did you learn the manners to give the King a book, and not to kneel!’ My lord (says I,) if it please your grace, I do give now; but when I beg any thing, then I will kneel.”

FLY LEAVES;

OR,

SCRAPS AND SKETCHES.

Literary, Bibliographical, and Miscellaneous.

MR. WILLIAM MILLER'S COLLECTION OF PAMPHLETS.

THE terms *Tract* and *Pamphlet* seem always to have possessed the same significant meaning, viz:— that of a short composition: the former, however, at one period, meant a discourse delivered, whilst the latter implied a small book.

The origin of the word *Pamphlet* cannot be traced to its source. It occurs, however, in the *Philobiblon*, a treatise concerning the love of books, written in the fourteenth century; from which period to the present time it is constantly to be found. In the reign of Henry VI. Lydgate employs the word to express a short narrative poem “translated from a *pamflete* in Frensche;” and in the latter part of the fifteenth century, about 1481, Juliana Berners remarkably uses the term *plaunflet* for such a book as might be easily attained by inferior persons, at even that remote period, in contradistinction to a larger and more costly volume. But though the distinct signification of the term was thus early established and understood, its original derivation has, perhaps, never been so clearly identified as to be quite natural and satisfactory. But for all that can be brought forward upon the subject we refer our readers to Oldys’ learned *Dissertation on Pamphlets*, contained in Morgan’s *Phoenix Britannicus*: Lond., 1732, 4to. pages 553, 554.

[No. 11.]

We have now before us a very rare little catalogue in 12mo. of which we transcribe the title-page in full :—" *The Famous Collection of PAPERS and PAMPHLETS of all sorts, from the year 1600, down to this day, commonly known by the name of William Miller's Collection, is now to be sold, by Retail, or otherwise, at the Acorn, in St. Paul's Church-yard, turning down the Old Change. Being digested into such an Order and Method, by way of Alphabet, and Common-Place, that the Reader shall find, without any difficulty, whatever he hath occasion for ; as in the following table will appear. Composed by Mr. Charles Tooker. Catalogues may be had at Mr. Matth. Gilliflowers, at his shop in Westminster-hall, Mr. Chr. Bateman, Middle Row, Holbourn, Mr. Joseph Hindmarsh, over against the Royal Exchange, in Cornhill, and at the Guilded Acorn, in St. Paul's Church-yard, London. Price 1s.*"

The Catalogue, which consists of one hundred pages, is inscribed "To the Right Honourable Thomas Earl of Stamford," by his "Most Obliged and most obedient servant W. Laycock."

Amongst the brief entries in this *brochure* are many that gladden the heart of the Bibliomaniac of the present age, and cause a sigh for the substance so dimly shadowed. Take for example the following :—

"Poems on divers miscellaneous subjects, on a vast number of very select occasions, most written by the Wits of the Times, alphabetically digested from A to the letter Z."

"A large number of New-fashioned *Songs* and *Ballads*."

"*Broadsides* with brass-plates and explanations in print at the bottom of them, Popish Damnable Plots, Mock-Processions, Ridiculing the Pope, Earthquakes, several Hereticks, Hunting for Money, with abundance such like."

"A very considerable number of Merry, Jocular, Saty-

rical, Whimsical, and Trivial Matters, most in single sheets."

"A collection of *Prodigies*, which have been seen in the Heavens, Earth or Water, wherein very extraordinary wonderful things are treated off."

"A Bundle of Relations of *Apparitions* and *Visions* in divers likenesses of Beasts, Birds, Men, strange sights in the air, wonderful and miraculous narratives of Comets, Blazing Stars, Eclipses, &c."

William Miller, the collector of these oddities must have been an eccentric, as well as an industrious man. John Dunton in his *Life and Errors* gives us the following character of him.

"*Mr. William Miller.* His person was tall and slender; he had a graceful aspect (neither stern nor effeminate) his eyes were smiling and lively; his complexion was of an honey colour, and he breathed as if he had run a race. The figure and symmetry of his face exactly proportionate. He had a soft voice, and a very obliging tongue. He was of the sect of the Peripateticks, for he walked every week to Hampstead. He was very moderate in his eating, drinking and sleeping; and was blest with a great memory, which he employed for the good of the publick, for he had the largest *Collection of Stiche'd Books* of any man in the world, and could furnish the Clergy (at a dead lift) with a printed sermon on any text or occasion. His death was a public loss; and will never be repaired, unless by his ingenious son-in-law, *Mr. William Laycock*, who, I hear, is making a general Collection of Stiche'd Books; and as *Mr. Miller's* Stock was all put into his hands, perhaps he is the fittest man in London to perfect such a useful undertaking."

That Miller's son-in-law intended forming a general collection of pamphlets, we have evidence from a folio sheet of four pages preserved among Bagford's Collection

in the British Museum, (Harl. MS. 5946) but it does not appear that the plan took effect. This prospectus is entitled "The Proposal of William Laycock, of the Inner Temple, London, Gent., Humbly recommended to all such persons, who are generally inclined to encourage Arts and Learning, and in order thereunto for raising a Fund for the buying up of a Stock of Scarce Sticht Bookes and Pamphlets; amongst which all bookish Gentlemen well know that there are to be found abundance of excellent Tracts and Discourses, not treated of in larger books."

From the first paragraph in this rare sheet we learn something of the history and fate of Mr. William Miller's great Collection of Pamphlets.

"That the said Laycock (by marrying the daughter of William Miller, late of London, Stationer) became intrusted, in the year 1693, to dispose of the said Mr. Miller's stock, which chiefly consisted of loose papers and pamphlets, and by the assistance of Charles Tooker, bookseller, the said Laycock did digest the said stock of pamphlets into such exact order and method, by way of common place and alphabet, that the said Laycock could find without any difficulty anything contained in the said stock, though it was but a single sheet of paper in the said stock, which did consist of above 2000 reams of sticht books, or loose papers. And the said Laycock, having sorted and digested the stock as aforesaid, met with that encouragement from the public, that he did exercise the said trade of selling books and pamphlets for the space of seven years. But in the year 1699, or thereabouts, a creditor of the said Mr. Miller's (by his illegal practices and severe prosecutions, both in law and equity, against Susanna Miller, administratrix to the said Wm. Miller) *did rend and tear all the said stock in pieces* by virtue of two executions illegally obtained against the said administratrix; by which means, the said employment is absolutely de-

stroyed; and so good an undertaking of the said Laycock, of great expense and seven years' labour, totally blasted."

MRS. CORNELYS' ENTERTAINMENTS,

AT CARLISLE HOUSE, SOHO SQUARE.

(Continued from page 139.)

TOWARD the close of May, 1764, Mrs. Cornelys announced her intention of giving a Subscription Ball, for which purpose she altered and re-ornamented her Assembly Rooms. The two following paragraphs, inserted at different periods of the year 1765, afford some idea of the extent and expense of her projected embellishments.

"It is said, the alterations and additions to *Carlisle House in Soho Square*, performing by Messrs. Phillips and Shakespeare, together with all the new embellishments and furniture adding thereto by Mrs. Cornelys, will this year alone, amount to little less than L.2000 and that, when finished, it will be, by far, the most magnificent place of public entertainment in Europe."—1765.

"We are told that *Mrs. Cornelys*, amongst her other elegant alterations, has devised the most curious, singular, and superb ceiling to one of the rooms that ever was executed or even thought of."—Nov. 1765.

Her Advertisements at this period still manifest a most praiseworthy regard for the comfort and health of her Subscribers. In one of March 21, 1765, she promises them "Tea below Stairs and *Ventilators above*, by which" as she says, "the present complaints of excessive heat will be obviated, without subjecting the Subscribers to the least danger of catching cold." And in an Advertisement of March 28th, she suggests a preventative to the breaking of glasses in the Ladies' Chairs, by the adoption of blinds or shutters.

Mrs. Cornely's exertions to amuse the Nobility and

Gentry were crowned with the most complete success. In 1766 her Concerts, under the direction of Messrs. Bach and Abel, were well attended, while her "*Society Nights*" were so numerous patronised, as to require the contrivance of an additional door in Soho Square.

In January, 1769, a new Gallery for the Dancing of Cotillons and Allemandes, and a suite of New Rooms adjoining, were opened, at an additional expense of one guinea *per annum* to the Subscribers.

On the 27th February, 1770, a Masquerade, unrivalled in those days, in point of elegance and magnificence, took place; concerning which, the following interesting particulars appeared a few days after the occurrence.

"Monday night the principal nobility and gentry of this kingdom, to the number of near eight hundred, were present at the masked ball at Mrs. Cornelys' in Soho-square, given by the gentlemen of the Tuesday Night's Club, held at the Star and Garter Tavern, in Pall-mall. Soho-square and the adjacent streets were lined with thousands of people, whose curiosity led them to get a sight of the persons going to the Masquerade; nor was any coach or chair suffered to pass unreviewed, the windows being obliged to be let down, and lights held up to display the figures to more advantage. At nine o'clock the doors of the house were opened, and from that time for about three or four hours the company continued to pour into the assembly. At twelve the lower rooms were opened: in these were prepared the sideboards, containing sweetmeats and a cold collation, in which elegance was more conspicuous than profusion. The feast of the night was calculated rather to gratify the eye than the stomach, and seemed to testify the conductor's sense of its being prepared almost on the eve of Ash Wednesday. The richness and brilliancy of the dresses were almost beyond imagination; nor did any assembly ever exhibit a collection of

more elegant and beautiful female figures. Among them were Lady Waldegrave, Lady Pembroke, the Duchess of Hamilton, Mrs. Crewe, Mrs. Hodges, Lady Almeria Carpenter, &c. Some of the most remarkable figures were—a Highlander (Mr. R. Conway); a double man, half Miller, half Chimney Sweeper (Sir R. Phillips); a Political Bedlamite, run mad for Wilkes and Liberty and No. 45; a figure of Adam in flesh-coloured silk, with an apron of fig leaves; a Druid (Sir W. W. Wynne); a figure of Somebody; a figure of Nobody; a running Footman, very richly dressed, with a cap set with diamonds, and the words 'Tuesday Night's Club' in the front (the Earl of Carlisle); His Royal Highness the Duke of Gloucester in the old English habit, with a star on the cloak; Midas (Mr. James the Painter); Miss Mouckton, daughter to Lord Gallway, appeared in the character of an Indian Sultana, in a robe of cloth of gold, and a rich veil. The seams of her habit were embroidered with precious stones, and she had a magnificent cluster of diamonds on her head; the jewels she wore were valued at L.30,000. The Duke of Devonshire was very fine, but in no particular character. Captain Nugent of the Guards, in the character of Mungo, greatly diverted the company. The Countess Dowager of Waldegrave wore a dress richly trimmed with beads and pearls, in the character of Jane Shore. Her Grace of Ancaster claimed the attention of all the company in the dress of Mandane. The Countess of Pomfret, in the character of a Greek Sultana, and the two Miss Fredericks, who accompanied her as Greek Slaves, made a complete groupe. The Duchess of Bolton, in the character of Diana, was captivating. Lord Edg—b, in the character of an Old Woman, was full as lovely as his lady, in that of a Nun. Lady Stanhope, as Melpomene, was a striking fine figure. Lady Augustus Stuart, as a Vestal, and Lady Caroline, as a Fille de Patmos, shewed that true

elegance may be expressed without gold and diamonds. The Chimney Sweeper, Quack Doctor, and a Friar, acquitted themselves with much entertainment to the company. About two o'clock the company began to depart, in effecting which there was great difficulty. We hear that two Great Personages were complimented with two tickets for Monday night's masquerade, which they very politely returned. Most of the carriages that came to the masquerade were chalked by the populace with 'Wilkes and Liberty.'"

Mrs. Cornelys commenced the year 1771 by devoting a portion of the profits of her First Harmonic Meeting to the purchase of Coals for the Poor of the Parish in which she resided.

The first week in February she announced a Masked Ball on so grand a scale, that in consequence of the number of applications which were forwarded to her to view the preparations, she was obliged to put Advertisements in the Newspapers, refusing admissions to all.

Mrs. Cornelys' Masquerade on this occasion (February 7,) was attended by the whole of the fashionable portion of the Aristocracy of both sexes. The house was illuminated in the most splendid and picturesque manner with nearly four thousand wax lights, and one hundred musicians were dispersed throughout the rooms.

At length this distinguished Priestess of Fashion became "the prey of the informer." Sir John Fielding, the presiding Magistrate of Bow-street, was applied to for his interference, and the result is thus related.

"At the trial of Mrs. Cornelys on Wednesday, before the bench of Justices in Bow Street, Messrs. Hobart, Simpson, Aylett, and Rupini were examined on the part of the Informer. The Counsel for the Defendant excepted against the examination of the Overseer of the Parish as a Witness, one half of the reward reverting to the poor

under his care. It was urged by Mr. Kenyon, counsel for Mrs. Cornelys, that the proofs alledged against her were only presumptive, consequently inadmissible. Sir John Fielding dwelt long on the number of Public Places of Amusement, and said there were already sufficient. The arguments were strong and nervous on both sides; but on summing up the evidence, Sir John declared the Defendant guilty of the facts laid to her charge. Her Counsel agreed to stop any further performance of Dramatic Entertainments of what kind soever till an appeal can be made to a higher Court, provided the Plaintiffs would not lay any fresh informations against her. This was assented to, and Mrs. Cornelys was pronounced guilty, and liable to the penalty, which, we are informed, is £50."

The *Circe* of Soho Square, was also further persecuted; for "The Universal Magazine" furnishes the following as "heads of two Bills of Indictment preferred to the Grand Jury, February 24, 1771, against a certain *Lady not far from Soho.*"

"That she does keep and maintain a common disorderly house, and did permit and suffer diverse loose, idle, and disorderly persons, as well men, as women, to be, and remain during the whole night, rioting, and otherwise misbehaving themselves. That she did keep and maintain a Public Masquerade, without any licence by her first had, and obtained for that purpose; and did receive and harbour loose and disorderly persons in masks in the said house; and did wilfully permit and suffer the last mentioned persons in masks to make a great noise, and tumult."

As if to increase the tide of ill success that now appeared to set in against Mrs. Cornelys, the annals of amusement were rendered remarkable by the opening of "The Pantheon," one of the most splendid structures in the metropolis; and the novelty, beauty, and variety of its attrac-

tions withdrew from Mrs. Cornelys many of her most influential patrons. She however persevered most heroically in the struggle for supremacy ; and although the Pantheon attracted the whole of the votaries of fashion, by the gaieties of its masquerades, Mrs. Cornelys gave a Masked Ball in opposition.

It was about this period that a Fashionable Amusement was instituted among Mrs. Cornelys' Lady Patronesses, entitled "The Coterie," which, together with the Concerts, Balls, and Masquerades, were not sufficiently profitable to extricate her from the numerous pecuniary embarrassments in which her necessarily great expenses had involved her ; consequently, in July, 1772, there appeared the following brief advertisement.

"The Creditors of Mrs. Cornelys, of Carlisle House, Soho Square, are most earnestly requested to deliver forthwith a particular Account of their several and respective Demands on the said Mrs. Cornelys, to Mr. Hickey, in St. Alban's Street."—*July, 1772.*

This was succeeded by the announcement in the bankrupt list of "The London Gazette," of November, 1772, "Teresa Cornelys, Carlisle House, St. Ann, Soho, dealer," and finally, Mrs. Cornelys' Temple of Festivity, and all its gorgeous contents, were advertised to be sold by public auction.

In the ensuing August, "Carlisle House with or without its Furniture," was advertised by Christie, the well-known Auctioneer, to be sold by private contract ; and "Tickets to View," admitting two persons, were charged five shillings.

The two following documents concerning Mrs. Cornelys' Entertainments in Carlisle House, in the year 1777, are selected from several others, and evidence the great decline of her attractions and popularity.

"MASQUERADE INTELLIGENCE.—Though Carlisle House

opened last Tuesday night at ten o'clock, there were not however, above fifty persons in the rooms till twelve, and the whole company did not exceed three hundred, many of whom were in their modern cloaths, with Masks, and some without. There were several characters, but not any remarkably striking: a Jew broker with his policies, and an old bawd, afforded some amusement; a tall harlequin (for there were three) in exhibiting his agility, tripped up the heels of two or three persons; one of whom thinking there was no Masquerade-law for such liberty, resented it, but the matter was soon made up; a tolerable Irishman, (an old face there;) a number of Sailors, Spaniards, and Old English Male Bunters, Fruit Girls, and Haymakers. Notwithstanding the admonition to the contrary, yet there were several Dominoes. Tea, lemonade, orgeat, and capillaire were the only refreshments."—*July 11, 1777.*

"MASQUERADE INTELLIGENCE.—On Tuesday evening Mrs. Cornelys summoned the votaries of mirth and festivity (for the first time this season) to an elegant and splendid Entertainment in the tasteful Mansions of Soho. The number of guests who obeyed the festive invitation was not so great as might be expected. Mrs. Cornelys seems to have taken Capulet's advice in the play, 'Look to the baked meats! and, good Theresa, spare not for cost;' indeed the supper might have served three times the number of company. The black Dominos were, as usual, predominant, and many assumed the appearance of the opposite sex; men in female habits, and ladies in men's hats and dominos, whilst some actually wore the breeches. The supper was over about four, when most of the Company went down to the Ball Rooms, where they danced till seven, at which hour several were still left, cooling themselves with ice, or warming themselves with tea."—*November 21, 1777.*

Carlisle House, it appears, was still without a purchaser, and on the 24th March, 1778, was again publicly advertised to be sold by Private Contract, or "to be hired as usual."

The year succeeding, (1779) this Establishment appears to have been under the management of a Mr. Hoffman, a celebrated Confectioner of Bishopsgate-street, who, from the following paragraph, seems to have been still more unsuccessful, than his ingenious and enterprising predecessor, Mrs. Cornelys, in his endeavours to win back the public patronage to Carlisle House.

(To be continued.)

Neglected Biography.

No. XI.—REV. GEORGE LUELLIN.

THIS gentleman was in early life a “page of the backstairs” to Charles the Second. He afterwards entered into holy orders, and had the living of Condover, near Shrewsbury. Dr. Burney, in a note to his *History of Music*, (vol. iii. p. 495) says “he was a lively Welshman, and a man of wit and taste in the arts. He was so much attached to the Stuart family, so fond of music, and so active in all his pursuits, that he was often called by the whigs ‘a Jacobite, musical, mad, Welsh parson.’ In the year 1715, his parsonage house was known to have been an asylum to his attainted friends. He was in long and close intimacy with the sometime Shropshire member, Corbet Kynaston, Esq., then at the head of the Tory faction. His house was fitted up with great taste, and had many good pictures in it. But he seems to have spent more of his time in horticulture than in any other amusement; yet in this, notwithstanding his antipathy to king William, his taste was so peculiarly *Dutch*, that he cherished ‘the mournful family of *yews*’ to a visible degree: having at each angle of his parterre, trees of that

species cut into the shape of almost every bird and beast that had been preserved in Noah's ark ; with Satan, the prince of the devils, in the centre, for which it was said by the country people he had been offered a £1000 ; and in a flower bed, just under his parlour window, king David playing on the harp, was cut in box."

The Rev. George Luellin is not known to have written any work ; but he contributed the additional matter to the second edition of Purcell's *Orpheus Britannicus*, published in 1702. Purcell was "musician in ordinary" to Charles II. ; it seems, therefore, probable that Luellin's acquaintance with the great composer commenced during the period he held the situation of "page of the back-stairs" to the same merry monarch.

The author of the *History of Shrewsbury*, 2 vols. 4to. 1823, fixes the date of his death in 1740.

Memorials of Old London.

OLD HOUSE IN TOTHILL-STREET, WESTMINSTER.—The "Cock" public-house in this street is traditionally said to have been the pay-table where the workmen received their wages at the building of the Abbey, in the time of Henry III. The rafters and timbers are principally of cedar. It was formerly entered by an ascent of many steps. In the parlour there is a massive carving of the adoration of the Magi in solid oak, very ancient ; and an alto-relievo of Abraham offering up Isaac, which is let into a slab, but has less of artistical design in it than the former. There is a curious hiding place on the staircase. "This ancient little hostelry," says the Rev. Mackenzie Walcott, (*Memorials of Westminster*, 1849, p. 281) "bore probably the sign of the 'Cock' (of St. Peter) upon the pillar. Most of the old signs were religious charges, or the arms of kings or noblemen in the neighbourhood : such as the 'Salutation' (of the Blessed Virgin), in Bar-

ton-street; the 'Chequers,' in Abingdon-street,—the bearing of the Earls of Arundel, who at one time were empowered to grant licenses to public-houses. We also read in the old Parish books of the 'Bell,'—perhaps named after great 'Westminster Edward,' the 'Maiden Head,' the bust of 'Our Lady;' the 'St. George and the Dragon,' the 'Swan' and the 'Antelope,' the badge of King Henry V.; and the 'Sun,' that of King Richard II. The 'Blue Boar' was the cognizance of the Earls of Oxford."

Bibliographical Notices.

THE MUSICAL CENTURY, IN ONE HUNDRED ENGLISH BALLADS, ON VARIOUS SUBJECTS AND OCCASIONS; ADAPTED TO SEVERAL CHARACTERS AND INCIDENTS IN HUMAN LIFE, AND CALCULATED FOR INNOCENT CONVERSATION, MIRTH, AND INSTRUCTION. THE WORDS AND MUSICK OF THE WHOLE WORK BY HENRY CAREY. THE SECOND EDITION, 2 vols. folio, *London, Printed by the Author, and sold at the Musick-shops, 1740.*

Dedicated to the Right Honourable Charles, Lord Viscount Bruce, in eighteen lines of rhyme. Prefixed are three long lists of subscribers, including the names of some of the most eminent political and literary men of the day. Part of the preface to the first volume is worth transcribing. "As the entertainment of the publick has been the chief pleasure and study of my life, and as I have had the good fortune to succeed, I thought it incumbent on me to offer this small testimony of my gratitude, in return for the encouragement I have found from the generous and good natured, which has supported me against the injuries of stage tyrants whom I now have the pleasure to despise. *

* * *

"What retarded the publication thus long, was the prospect I had from an act depending in Parliament, for securing the right of copies to authors or their assigns, &c. it being almost incredible how much I have suffer'd by having my works pyrated; my loss on that account, for many years past, amounting to little less than £300 per

annum, as I can easily make appear to any person, conversant in publication.

"As the justice of such a law is self evident; and an act already made in favour of engravers, I doubt not but the wisdom and humanity of the Legislature, will one time or other regulate this affair, not confining the property of authors, &c. to one particular branch, but extending it to the benefit of arts and sciences in general.

"Oh! could I see the day!"

Specimens of Ancient Poetry.

TOBACCO IS AN INDIAN WEED.

The following version of this Ballad is from a MS. in the possession of Mr. Collier. It has the initials "G. W." (*i. e.* George Withers) at the end.

Like Milton, Withers indulged in the luxury of smoking; and many of his evenings in Newgate (during his long imprisonment), when weary of numbering his steps, or telling the panes of glass, were solaced with "meditations over a pipe," not without a grateful acknowledgement of God's mercy in thus wrapping up "a blessing in a weed."

"Why should we so much despise,
So good and wholesome an exercise,
As early and late to meditate:
Thus think, and drink tobacco.

"The earthen pipe so lily white,
Shows that thou art a mortal wight,
Even such, and gone with a small touch;
Thus think, and drink tobacco.

"And when the smoke ascends on high,
Think on the worldly vanity
Of worldly stuff, 'tis gone with a puff;
Thus think, and drink tobacco.

“ And when the pipe is foul within,
Think how the souls defiled with sin,
To purge with fire it doth require ;
Thus think, and drink tobacco.

“ Lastly, the ashes left behind,
May daily show to move the mind,
That to ashes and dust return we must ;
Thus think, and drink tobacco.”

Scraps and Sketches.

ORIGINAL ADVERTISEMENT OF ROWE'S SHAKESPEARE.
—“ Whereas a very neat and correct edition of Mr. William Shakespeare's Works, in six volumes in octavo, adorned with cuts, is now so near finished as to be published in a month ; to which is designed to be prefixed an account of the Life and writings of the said author, as far as can be collected. If, therefore, any gentlemen who have materials by them that may be serviceable to this design, will be pleased to transmit them to Jacob Tonson, at Gray's Inn Gate, they will be a particular advantage to the work, and acknowledged as a favour by the gentleman who hath the care of this edition.” (March 17, 1708.)

FLY LEAVES;

OR,

SCRAPS AND SKETCHES,

Literary, Bibliographical, and Miscellaneous.

PRIVY PURSE EXPENSES OF CHARLES II.

MALONE, the well known editor of Shakespeare, possessed a curious volume—an account of the privy expenses of Charles II. kept by Baptist May. A few extracts from this MS., taken from Malone's transcripts, are here offered to the readers of "Fly Leaves."

	£	s.	d.
"My Lord St. Alban's bill	1746	18	11
For the pictures of Saturne and Venus	10	0	0
Sir W. Coventry	300	0	0
Lady Castlemaine's debts	1116	1	0
Mr. Lilly	182	0	0
Sir Edm. Godfrey	114	0	0
Mr. Curson	530	0	0
Mr. Talbot	409	0	0
Sir R. Viner, for plate	850	0	0
Mr. Dryden	100	0	0
Father Patrick	21	0	0
For grinding cocoa-nuts	5	8	0
Paid Lady C. play money	300	0	0
For a band of music	50	0	0
To Mrs. Dakers for two landscapes	20	0	0
Two pictures of Mrs. Lemonde	10	0	0

[No. 12.]

Carriage of the model of Audley End to London	1	13	6
For two pictures for Lady Castlemaine	4	0	0
To the footman that beat Teague	5	7	6
To the King's loss on Teague's match	50	0	0
To Mr. Pears, for the charges of a body dissected before the king	5	1	0
Lady C. play money	300	0	0
Paid in part, for the Duchess of Mon- mouth's riding furniture	60	0	0
Mr. Ferret for a picture	60	0	0
Mr. La Gouge, for a jewel	40	0	0
Mr. Remegius, for a picture	150	0	0
A Diamond Ring sent to France	105	0	0
To the Morrice Dancers at Ely	1	1	0
Sir C. Littleton for a gold chain	2	0	0
Lady C. play money	300	0	0
Mr. Knight for bleeding the king	10	10	0
Medals for the healing	6	6	0
Lady Cornwallis	100	0	0
For a receipt of chocolate	227	0	0
Mr. Price for milking the asses	10	0	0
To Sir John Shaw for M.	1000	0	0
To one that showed tumblers' tricks	5	7	6
To the poor at Newmarket	0	14	0
For weighing the king	1	0	0
To the fiddlers, drummers and pipers	2	15	6
Paid Hall for dancing on the rope	20	0	0
The Queen's allowance	1,250	0	0
Paid at the King's laying the first stone of the Royal Exchange	22	0	0
Lady Digby	100	0	0
Sir John Denham for a thief taker	10	0	0
To Lord Rochester	200	0	0
To Mr. Mearn for taking a seditious press	50	0	0

Paid Lord Lauderdale for ballads	5	0	0
A glass for Lady Castlemain's coach	4	10	0
To a bone-setter attending the Duchess of Monmouth	10	0	0
Paid Terry for waiting on the king swim- ming	10	0	0
Cutting the ditch at Newmarket	12	0	0
Paid Mr. Jackson for three of the king's pictures for three flag officers	12	0	0
Paid Mr. Stone for a Copy of Venus and Adonis	25	0	0
For 3,685 ribbons for the healing	107	10	4
To Madame Defeins	150	0	0
Mrs. Blague, the king's valentine	218	0	0
Nell Gwyn	100	0	0
Sig. Attrice's sister	250	0	0
Lady Gerard, the king's valentine	212	0	0
To Mr. Killegrew, to buy habits for Cataline	400	0	0
Mrs. Behn	10	0	0
Lost by the king at play on Twelfth-night	220	0	0
Mr. Etheridge	50	0	0
Sir H. Felton for a picture	100	0	0
Paid what was borrowed for the Countess of Castlemaine	1,650	0	0
Paid Nan Capell, for fruit at the play	7	10	0
Lady Castlemain's footman, for lighting the king three times	1	10	0
Paid Mr. Lilly for pictures	194	0	0
Sir John Shaw for Italian Music	600	0	0
Lord Castlemain	570	0	0
Mr. Cooper for pictures	280	0	0
Sir H. Felton for a picture	100	0	0

MRS. CORNELYS' ENTERTAINMENTS,

AT CARLISLE HOUSE, SOHO SQUARE.

(Continued from page 162.)

“MASQUERADE INTELLIGENCE—CARLISLE HOUSE.—From the thinness of Company at Monday night's Masked Ball, it is pretty clear, that these kind of exotic amusements are so much on their decline, as to promise a total and speedy extinction. There were not more than 200 persons present on the above occasion ; and none of these brought the least originality of wit, or humour with them. The same old worn-out dresses trailed along these now deserted regions of Pathos ; and scarce a mouth was opened—except to partake of a plentiful supper, which was served up with great taste by the celebrated Mr. Hoffman, of Bishopsgate-street. The whole suite of rooms was opened, and elegantly illuminated ; and the grand supper room decorated with palm trees, &c. in a very superb style indeed ! We were sorry to see such spirited exertions so poorly rewarded, as scarcely one person of distinction, or one *fille de joye* of note was present, to give a *ton* to the evening's entertainments.”—*Feb. 17, 1779.*

The Rooms, during this year, were mostly appropriated to “Benefit Concerts :” amongst other distinguished Vocal and Instrumental Performers who had their Benefits at Carlisle House were, Cramer, Crosdil, Fischer, Giordani, Gonetti, and Tenducci.

The year 1780 witnessed a great change in the Amusements of Carlisle House. A Debating Society called the “School of Eloquence” then held their Meetings there. Their Object, like “the Forums of more modern times,” was to discuss Questions, for the most part of Political Interest.

The Proprietors of Carlisle House still endeavoured to

assemble within their walls the Fashionable Votaries of Pleasure, and being well aware they could not compete with the Opera House Masquerades, they more than once during the month of April opened their Suite of Rooms for the reception of Company, previous to "The Masqued Ridotto," at the Opera House. "The School of Eloquence" continued as heretofore; the Managers of whom, termed themselves, in their Public Advertisements, as "The Society for improvement in Elocution, Composition, and Eloquence."

In the May following, Masked Balls and Concerts were held; and on the 23rd of the same month "The School of Eloquence" met, and the Question, "Is not the hope of reclaiming a Libertine, a principal cause of conjugal unhappiness?" was debated by Ladies *only*.

During June, July, and August, the spacious apartments afforded "a Promenade," which took place not only twice a week, but also on Sunday Evenings. The admission was three shillings, which included Tea, Coffee, Capillaire, Orgeat, and Lemonade.

Every effort seems to have been made by the Managers of Carlisle House, to attract the Fashionable World to this once popular resort of the pleasure-loving portion of this Metropolis. During September and October, 1789, the plan of "The School of Eloquence" was remodelled, and various improvements suggested; and in November, Subscription Card Assemblies and Dress Balls were introduced, under the conduct of William Wade, Esq., as Master of the Ceremonies.

A Morning Suite of Rooms, supplied with the Newspapers and Periodicals of the day, was also opened *gratis* to the Subscribers. Masked Balls and the Sunday Evening Promenades were also held as usual. The Advertisements announcing "the Promenade," request that "No Gentleman will insist on being admitted in Boots."

"The School of Eloquence" opened for the season on the 7th December. The Advertisements, after informing the Public of the Questions to be discussed on that occasion, and stating the improvements and additions that had been made to the rooms, apprise their Patrons, that "No Gentleman can be permitted to speak in Mask."

The Debating Society terminated its Discussions this year. The Fortunes of Carlisle House struggling on with varied but trivial success through the year 1781.

On the 3rd January, 1782, an Attempt was made to introduce a Scientific Lecture, to be illustrated by Apparatus; the entire failure of which is thus described.

"INTELLIGENCE FROM SOHO.—Yesterday evening the Proprietors of Carlisle-House attempted, by introducing a Course of Lectures, to add rational and elegant Amusement to the usual Entertainments of that House. For this purpose a Gentleman of Profession and Science was employed, but the Apparatus being imperfect, he was thrown into some degree of Embarrassment. To render this gentleman's situation more distressing, a young man, who seemed to have been sacrificing to Bacchus, entered the Rooms, and not only insulted the Lecturer, but the whole Company, who to their discredit had not spirit enough to give him due chastisement. The Lecturer seemed in a state of astonishment at the rude attack of his unmannerly assailant, and left the Room evidently afraid of personal injury."—*Jan. 3, 1782.*

In the June succeeding, Count Borawlski, the Polish Dwarf, gave two Concerts. The Tickets were half a guinea each, which the Advertisement stated, "entitled the purchaser to see, and converse with that very extraordinary personage."

An interval of three years now elapsed, during which period it does not appear that any Amusements were presented for Public Patronage, at Carlisle House.

An Advertisement, dated June 21, 1785, states that the Property was then in Chancery, as pursuant to a decree of the Court, Mr. Christie announced the House and Furniture for Sale by Auction; the Sale to take place between the hours of five and six in the afternoon, before Edward Leeds, Esq., Master in Chancery, at his Chambers in Lincoln's Inn.

It was at this period that Mrs. Cornelys quitted the gay and fascinating Arena of Fashionable existence, in the excitement of which she so much delighted; and compelled by the persecutions of her Creditors, and other untoward circumstances, she retired into the obscurity of Private Life; in this sequestered state she remained—"the world forgetting, by the world forgot"—during several years.

What was done within the walls of that once magnificent Resort of Beauty and Fashion—Carlisle House—from 1782 to 1797, has not been recorded. In the latter year it still retained its Title, when was presented a Musical Entertainment, which occasioned the interference of the Magistracy. The Particulars, together with a Plan of the Concert, which was intended in support of "An Infant School of Genius," is so graphically described, that it cannot be abridged without detriment.

"CARLISLE HOUSE.—This evening, Thursday the 15th, will be a Town Ranelagh. N.B. The intended Entertainment of a Concert of Ancient and Modern Music, in support of an Infant School of Genius, having been interrupted last Thursday by the interference of the Magistrate, on the construction of an act of Parliament, (by which the politest class of people in this kingdom are forced not only under the description of the *lowest sort*, but reduced to the like treatment) the Proprietors, tho' resolved to try the question in behalf of the polite world, not wishing to stand themselves in opposition to the re-

spectable power of the Magistracy of this Metropolis, have thought proper to defer such Concert till the above question is determined by law ; but as the School of Genius, instituted on a new system, to the improvement not only of the Scholar, but of the science of Music in general, was meant to be opened by Subscription, on the 1st of May next ; the Proprietors beg the indulgence of the public to introduce to their attention, the performances of some of the Infant Scholars, and should have thought themselves too presumptuous of the merit of their plan, to have such juvenile productions prematurely forward, if they did not think themselves bound to give such proof of their general plan, in apology for the loss of the higher entertainment of the public, by the above interruption. Celebrated Masters will give lessons of instruction on the Harp, &c. to the Infant School. The Urn of Minerva in the School of Genius will be opened to receive the liberal productions of the ingenious, on the plan of the Bath Easton Vase, which it is to be hoped, will be an opportune addition of entertainment. Refreshments, five shillings. Tea, capillaire, orgeat, lemonade, and confectionary included. The Doors in Sutton-street will be opened at eight o'clock, and the Rooms in succession as usual. Several of the Nobility and Gentry at the last Assembly at Carlisle House, having expressed a desire of supporting a Town Ranelagh once a week, the Proprietors, to conduct the entertainment under the best regulations, humbly propose to the Public, that Ladies come accompanied with one or more Gentlemen, as the highest confidence may be placed, that no Gentleman will introduce any improper person under his sanction, in offence of a numerous and respectable company."

To return to Mrs. Cornelys. It is a singular coincidence, that this Lady should have died during the very year in which, after such a long lapse of time, her former Establishment should have been re-opened.

Two years previous to this period—her active spirit being unsubdued, and her thoughts requiring some occupation, however unimportant—she emerged from her obscurity, and again attempted to assemble round her some of her former Patrons, as well as those of later date, who might be attracted by the novelty of her trade. She accordingly selected Knightsbridge, as a spot favourable for her new pursuit, and having installed and advertised herself as “a Vendor of Asses’ Milk,” she fitted up a Suite of Rooms for the reception of Visitors to Breakfast in Public, and to regale themselves with the milk of that patient and useful animal.

Her ill success might easily have been conjectured. A cotemporary very justly says, “The manners of the times were changed, and her taste had not adapted itself to the variations of fashion.” After much expence employed in gaudy and frivolous establishments, she was obliged to abandon the scheme, and again seek an Asylum from her Creditors.

The Fleet Prison at length received her, and here, in this receptacle for the unfortunate and improvident, the last scene of her eventful and varied career was enacted. On the 19th of August, 1797, at a very advanced age, she expired.

She had a Son and Daughter, on whom she wisely bestowed a good education. The Son was Tutor to Lord Pomfret. He allowed his Mother an annuity till his death, which happened a few years previous to her decease. The Daughter was living in 1797, and having adopted another name, was for many years patronised by Families of Title, who knew her Mother during the period of her prosperity. She subsisted principally by the exercise of her Musical Talents; and it is stated that to her, the Lady Cowper, whose family had greatly befriended her Mother, left an annuity.

Such was the fate of Mrs. Cornelys, whose vicissitudes of fortune and melancholy end, hold forth a warning to the improvident of both sexes ; for, with common discretion, she might have closed her career surrounded with the comforts of life, if not in affluence.

It is not true (observes a Periodical Writer of the day) that Mrs. Cornelys subsisted upon the bounty of her fellow prisoners in the Fleet. She had a liberal allowance from a Lady related to the Family of Earl Cowper, who would have increased that Allowance, and settled it on her for life, if she would have renounced her *projecting turn*, which for ever flattered her with the delusive hope, of reviving all her lost influence in the Fashionable World. These *Visionary Schemes*, however, she was indissolubly wedded to and never would resign, and the fatal result was, that whilst she was dreaming of a Palace, she died in a Gaol !—Thus realising the Poet's line :—

“ Hope, delusive hope, still points to distant good ! ”

Neglected Biography.

No. XII.—THE REV. ARTHUR BEDFORD.

THE biography of this pains-taking and learned writer, who like another Collier thundered forth his invectives against the immorality of the Stage, is more scanty than usually falls to the lot of persons of his calling. We can do little more than enumerate his works, which are as follows :—

1. Temple Musick ; or an Essay concerning the Method of Singing the Psalms of David in the Temple. 8vo. Lond., 1706.
2. The Evil and Danger of Stage Plays. 8vo. Bristol, 1706.

3. The Great Abuse of Musick. 8vo. *Lond.*, 1711.
4. A Serious Remonstrance against the Blasphemies used in the English Play-Houses. 8vo. *Lond.*, 1719.
5. Scripture Chronology demonstrated by Astronomical Calculations. Folio. *Lond.*, 1730.
6. The Excellency of Divine Musick ; a Sernion Preached at St. Michael's, Crooked Lane. 8vo. *Lond.*, 1733.

The Rev. Arthur Bedford was M.A. and Chaplain to the Duke of Bedford. He first styles himself "Vicar of Temple in the City of Bristol," and afterwards (1719) "Rector of Newton St. Loe, in the County of Somerset." Latterly he resided in London as Chaplain to the Haberdashers' Hospital at Hoxton. He died September 13th, 1745.

Memorials of Old London.

ST. GILES'S IN OLDEN TIMES.—The Hospital of St. Giles was founded in 1117 by Matilda (or, as she is called by some historians, Maud), daughter of Malcolm, King of Scotland, Queen of King Henry I. It was of considerable extent, and was situated near to the present church, a little to the west, and, according to Maitland, where Lloyd's Court now stands, and its gardens between High Street, and Crown Street and the Pound, which stood nearly opposite to where Meux's Brewhouse has since risen.

The hospital was dedicated to a Grecian Saint, bearing the name of "St. Giles of the Lepers;" it had a chapel attached to it, a house for its Master and other officers, and continued under flourishing circumstances till its dissolution in the reign of Henry VIII.

On the removal of the gallows from the elms in Smithfield in the first year of Henry V. 1413, it was set up at the north corner of St. Giles's Hospital wall, between the termination of High Street and Crown Street, at which place it continued till it was transferred to Tyburn.

The capital mansion which Lord Lisle fitted up for his

own accommodation, was situated on the site of the soap manufactory (now occupied by Messrs. Cross and Blackwell) in a parallel direction with the church, but more westward. It was afterwards occupied by the much celebrated Alice, Duchess of Dudley, who was buried therefrom in the reign of Charles II. anno 1669, aged 90. This house was afterwards the town residence of Lord Wharton; and Strype notices it thus:—"Lloyd's Court is divided from Denmark Street by Lord Wharton's house and Gardens, which fronts St. Giles's Church." The house appropriated to the master of the Hospital, was situated where Dudley Court has been since built, and is mentioned as occupied by Dr. Andrew Boorde, in the transfer from Lord Lisle to Sir W. Carewe.

One of the old minute-books of the parish contains the following entry:—

"1637. To prevent the great influx of poor people into this parish, ordered, that the beadles do present every fortnight, on the Sunday, the names of all *new comers, under-setters, inmates, divided tenements, persons that have families in cellars, and other abuses.*"

"This," says Parton, in his *History of St. Giles's*, "is the first mention of *cellars* as places of residence, and for which the parish afterwards became so noted, that the expression of 'a cellar in St. Giles's,' used to designate the lowest poverty, became afterwards proverbial, and is still used, though most of these subterranean dwellings are now gone."

OLD HOUSE IN DRURY LANE.—In Aggas's and Hogenburgh's plans of about 1570 and 1584, Drury-lane is represented at the north end, as containing a cluster of farm and other houses, a cottage, and a blacksmith's shop, and the lane in continuity to Drury-place forms a separation from the fields by embankments of earth, something like those of Maiden-lane, Battle Bridge. It was, in fact, a country road to Drury-place, and the Strand, and its vicinage. Nearly opposite to Crown-buildings, is a low public-house, bearing the sign of the Cock and Pye, which two centuries ago, was almost the only house in the eastern part of Drury-lane, except the mansion of the Druries.

Bibliographical Notices.

POEMS ON SEVERAL OCCASIONS. BY H. CAREY. 12mo.
London, printed in the year 1720.

This small volume, consisting of 88 pages, appears to have been privately printed. It is not mentioned among the author's works. The preface commences with this passage:—"The following pieces (being the offsprings of my youthful genius) seem'd to complain against me for letting them wander thro' the wide world forlorn; nay, almost driven to a constraint of seeking other fathers."

Specimens of Ancient Poetry.

FROM a rare broadside, without date or printer's name, published about the middle of the seventeenth century.

THE PRAISE OF ALE.

Come all you brave wights
 That are dubbed ale-knights,
 Now set yourselves in fight:
 And let them that crack
 In the praises of *Sack*,
 Know *malt* is of mickle might.

Though *Sack* they define,
 To be holy, divine,
 Yet is it but natural liquor;
Ale hath for its part,
 An addition of art
 To make it drink thinner or quicker.

Sack's fiery fume
 Doth waste and consume
 Men's *humidum radicale*;
 It scaldeth their livers,
 It breeds burning fevers,
 Proves *vinum venenum reale*.

But history gathers,
From aged forefathers
That *Ale's* the true liquor of life ;
Men liv'd long in health,
And preserved their wealth,
Whilst *Barley-broth* only was rife.

Sack quickly ascends,
And suddenly ends—
What company came for at first :
And that which yet worse is,
It empties men's purses
Before it half quenches their thirst.

Ale is not so costly,
Altho' that the most lye
Too long by the oil of barley ;
Yet may they part late
At a reasonable rate,
Though they come in the morning early.

Sack makes men from words
Fall to drawing of swords,
And quarrelling endeth their quaffing ;
Whilst *Dagger-Ale* barrels
Bear off many quarrels,
And often turn chiding to laughing.

Sack's drink for our *masters* ;
All may be *Ale*-tasters !
Good things the more common the better :
Sack's but single broth :
Ale's meat, drink, and cloth,
Say they that know never a letter !

But not to entangle
Old friends, till they wrangle
And quarrel for other men's pleasure—
Let *Ale* keep his place
And let *Sack* have his grace,
So that neither exceed the due measure.

Scraps and Sketches.

LINES ON A PRINTING OFFICE.

The world's a printing-house ; our words, our thoughts,
 Our deeds are characters of sev'ral sizes :
 Each soul is a compos'tor ; of whose faults
 The Levites are correctors ; Heav'n revises :
 Death is the common press ; from whence being driv'n,
 We're gather'd sheet by sheet, and bound for Heav'n.

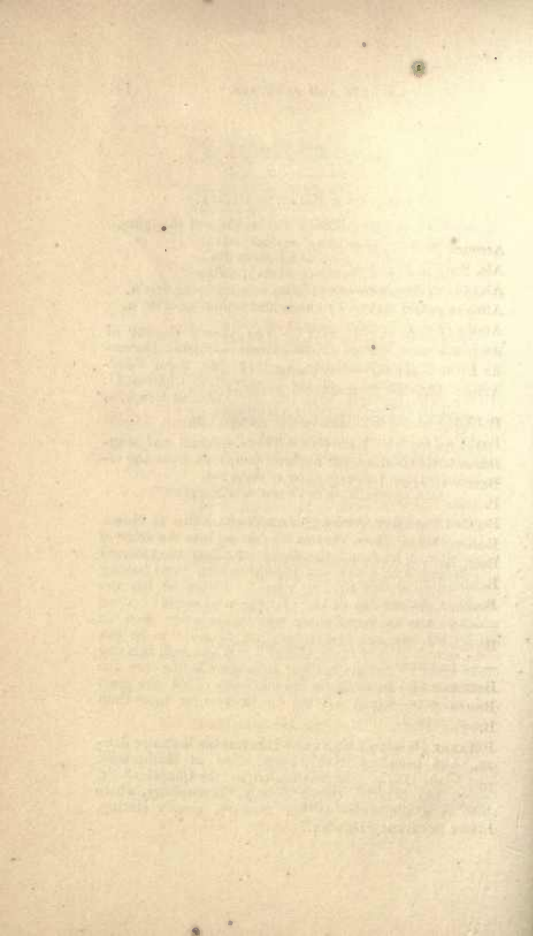
THE PENDRELL FAMILY. — The *Annual Register* of 1827, has the following announcement :—"Died, December 15th, 1827, at Eastborne, aged 70, Mr. John Pendrell, the representative of the preserver of Charles II. His son, who formerly kept the Royal Oak at Lewes, is now clerk at the Gloucester Hotel, Brighton."

ORIGIN OF THE LAMPOON.—These personal and scandalous libels obtained the name of lampoons, from the established burden formerly sung to them:—

"Lampone, lampone, camerada lampone."

THE CHANCERY COURT IN THE TIME OF SIR T. MORE.—It is said of More, that at his coming into the office of Chancellor, "he found the Court of Chancerie pestered and clogged with manie and tedious causes, some having hung there almost twentie years." Before he left the situation, he one day called "for the next cause?" upon which he was answered there was "*none other upon the list*"—this, say his biographers, he caused "to be put upon record, as a notable thing!" When will this day occur again? At the present time there is one case, the Jennens case—or, as it is emphatically called the *great* Jennens case—which has fed the lawyers for more than *half a century!*

NANCY DAWSON'S GRAVE.—This famous hornpipe dancer, and friend of Ned Shuter, died at Hampstead, May 27th, 1767. She was buried in the Chapel of St. George the Martyr, Queen Square, Bloomsbury, where there is a tombstone to her memory, simply stating, "Here lies Nancy Dawson."



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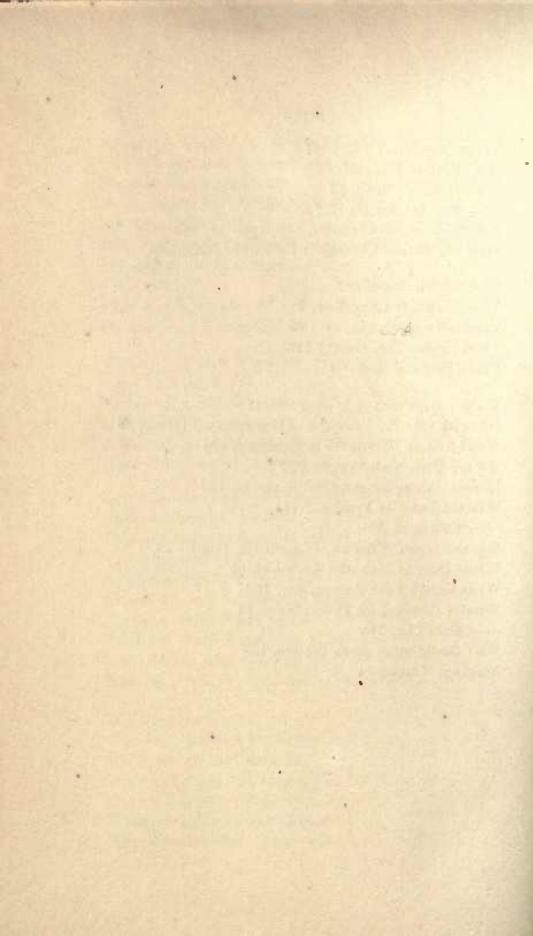
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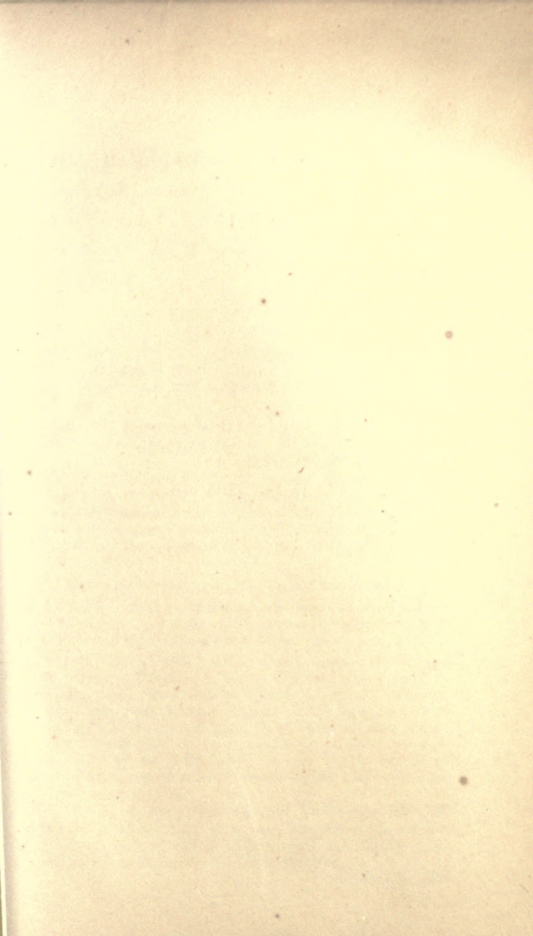
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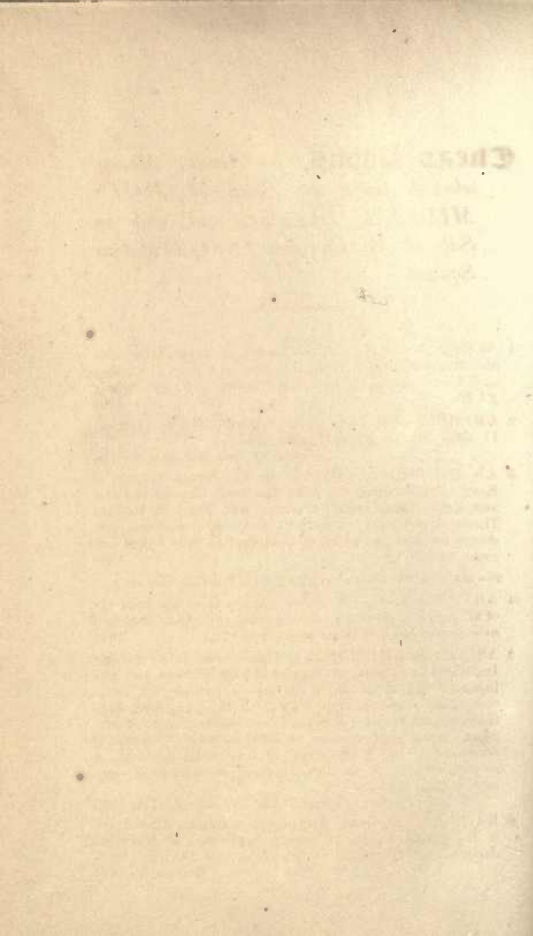
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